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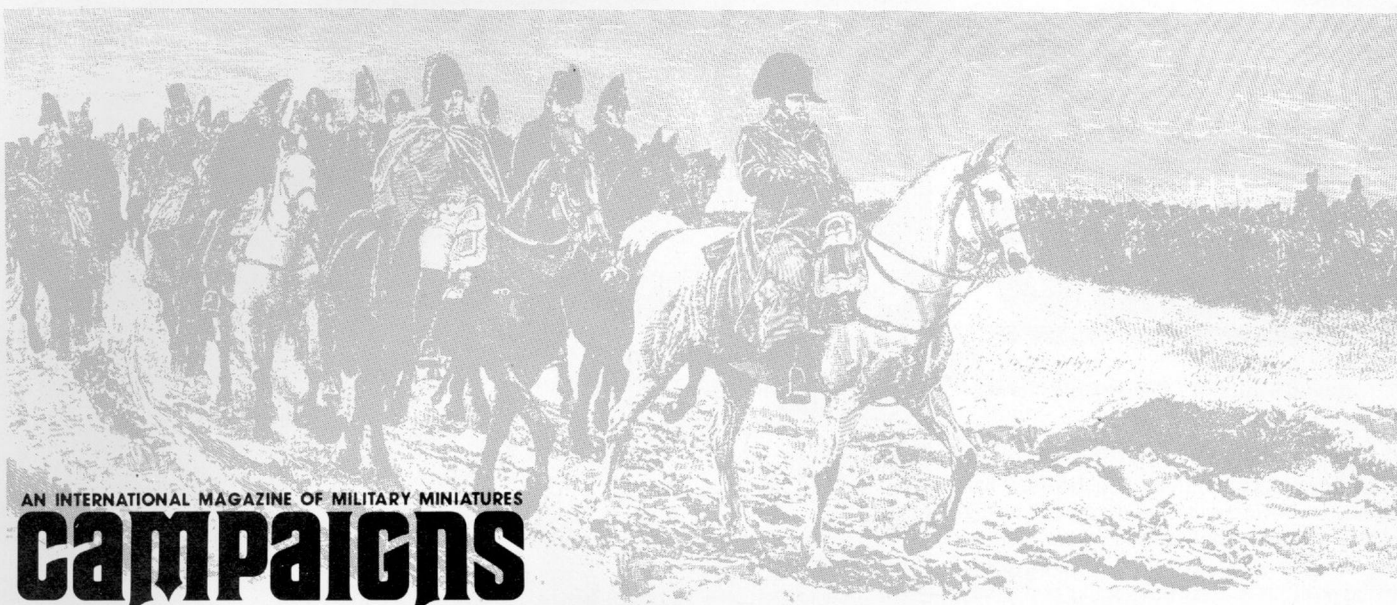
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AN INTERNATIONAL MAGAZINE OF MILITARY MINIATURES

# Campaigns

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**COVER:** A field officer of the Greek Light Infantry, 1813. A watercolor by Denis Dighton, 1813, in the Royal Library, Windsor Castle. Reproduced by gracious permission of H. M. Queen Elizabeth II.

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# CLUB NEWS

## National Miniature Figure Collectors of America

By Philip O. Stearns

The annual competition of the NMFCA has become known to devotees of our ever-changing and diversified hobby as one of the premier events in America. As before, club members spared no effort to make this year's event an exciting and well organized weekend for every modeler who could get to the gymnasium of Widener College in Chester, Pennsylvania.

Each year, one goes to the show convinced that it cannot possibly exceed the previous year's in quality or excellence; each year, one is astonished to find that even the Grand Masters have surpassed themselves in their new works.

The importance of the NMFCA show is reflected in the fact that not only will competitors and enthusiasts travel for thousands of miles to attend but manufacturers, too, come from throughout the United States . . . and now even from abroad. An international flavor was added this year by the presence of Brian Marlow of Phoenix Model Developments, who came all the way from beautiful downtown Earls Barton in Northamptonshire in England to set up a display. He and his gracious wife, Sheila, were admittedly overwhelmed by the size and bustling activity of the convention.

Two new competitions were inaugurated this  
*Continued on page 48*

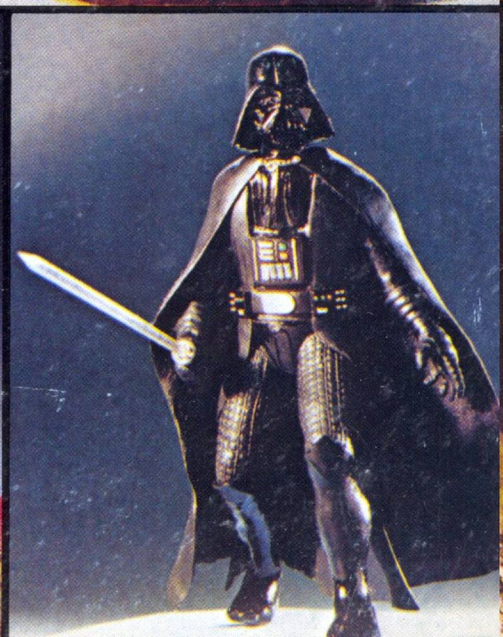
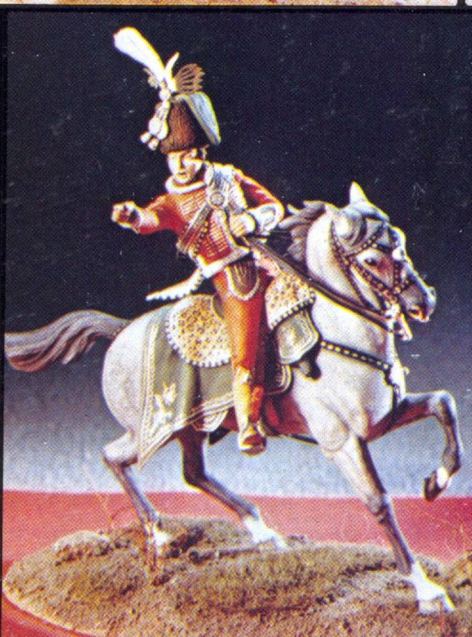
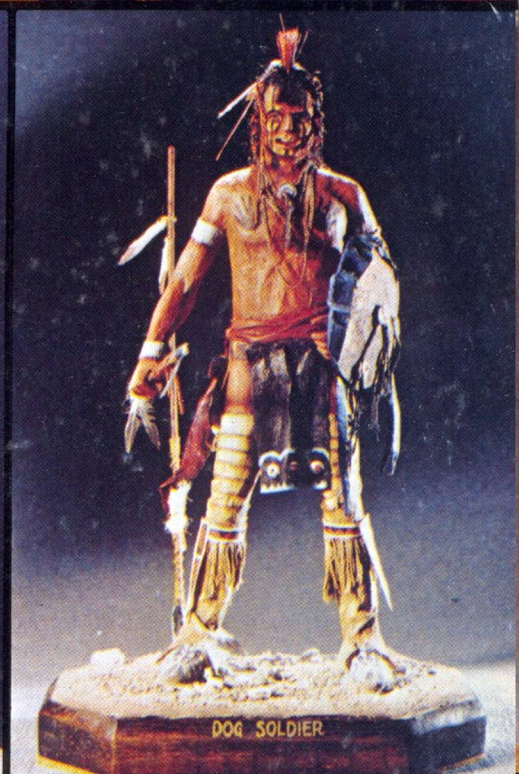
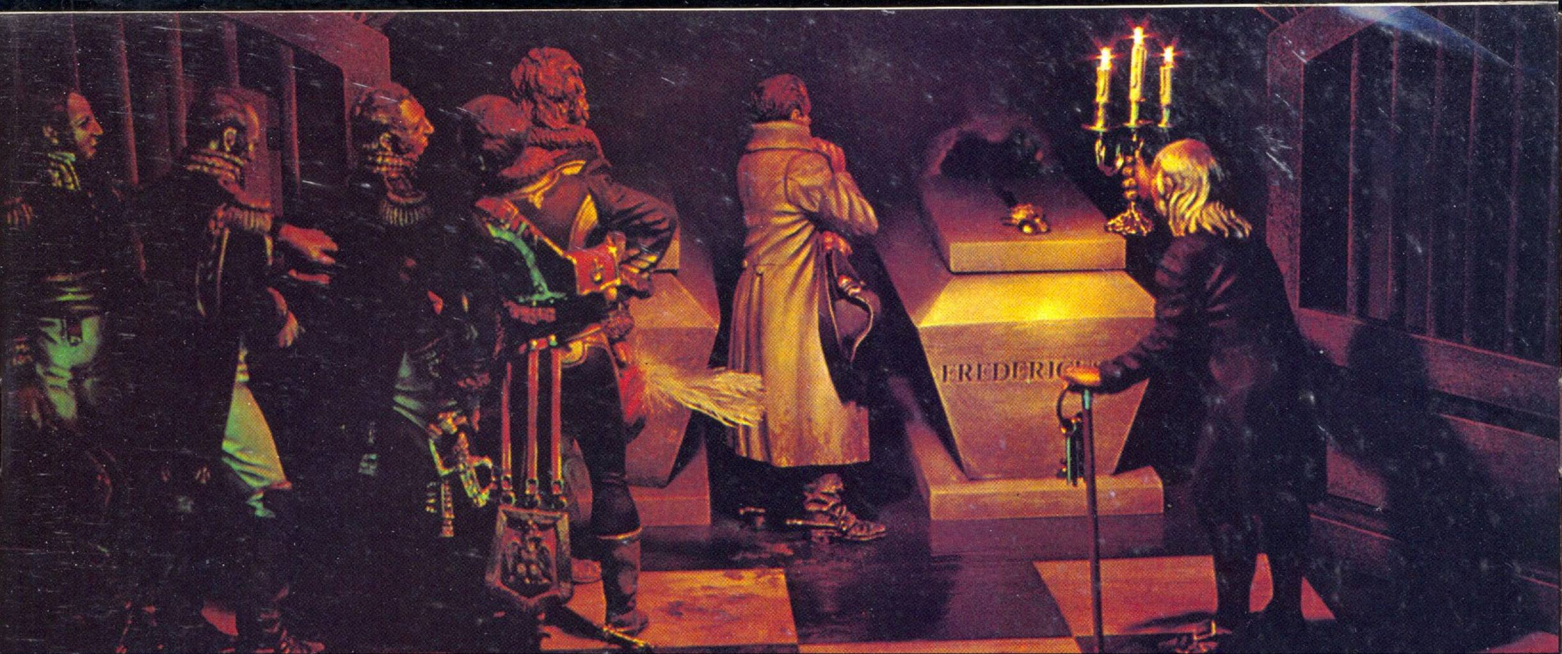
*Among the numerous magnificent entries in this year's NMFCA competition were David Kennedy's 120mm Russian Guard officer, now available commercially in a limited edition, and Peter Kailus's banner-bearing knight, winner of the BMSS cup. Below, Little Generals' French infantryman of the 1700s, painted by Grand Master Henri Lion, and Terry Worster's superb rendering of a black slave.*

*Opposite page, top, Shep Paine's boxed diorama depicting Napoleon visiting the tomb of Frederick the Great was the Best of Show winner. Center, one of Brian Rodden's individually built knights, wearing silver armor constructed piece by piece; a Roman "Amazon Warrior," by Joe Keenan from a Historex mounted figure; Indian Dog Soldier, scratch-built by Ken Schwartz. Bottom, Peter Twist converted Historex figures to create his award-winning "Pursuit of the Turk" and an officer of the Hungarian Noble Guard, winner of the Campaigns trophy; John Trotta's scratch-built Darth Vader won the Fantasy award.*

PHOTOGRAPHS BY H. L. STEWART











Having just completed my MA thesis, "Virginia Cavalry, 1775-1783, Organization and Supply," I read Gregory Urwin's article, "The Uniforms of the Continental Army," with some interest. As the entire text was based upon secondary sources, Urwin continued the myth of the ragged Continental, which is simply not as extreme as we would like to believe.

My research into the clothing of Virginia's cavalry (1st and 3rd Continental Dragoons, Lee's Legion, and several units of state cavalry) uncovered most of the surviving correspondence for each command and, when studied as a whole, revealed that not only were these units reclothed and reequipped on the average of once a year, but that regimental commanders could be quite specific as to what they desired in the way of uniforms for their men. An organization which is destitute of supply is not choosy in what it gets and the fact that these officers would hold off the reclothing of their regiments so as to be able to continue a type and color of uniform indicates that the supplying of the Continentals or state units was not as precarious as Urwin implied.

These regiments were understrength and did suffer from clothing and equipment shortages but even in the American army of today few commands are at full strength, while any unit which has been away from its source of supply for any length of time will also prove to be without some of its equipment. The point is, what we are seeing from the Continental army correspondence is a shortage as a result of combat and field losses and not because such were never furnished at all.

There are several statements made by Urwin with which I disagree. On page 30: "Fortunately for the soldiers, the country's impoverished circumstances . . ." The Continental army triumphed in part because it adapted the discipline and battle formations of the English army and the adoption of a uniform dress was a part of this. The term "individualistic American" is somewhat romanticises for, if allowed, the rank and file of any present-day army would quickly do the same to their uniforms. They were not being individualistic; they were simply sloppy and they were not allowed to alter their clothing as they saw fit but only as their commanders ordered. Washington was adamant about the cut of the uniforms worn in his army and to a large extent his wishes were adhered to. On page 31: "As unlikely as it may sound . . ." The hunting frock first came into widespread use during the French and Indian War and in 1775 was a popular dress for the volunteer militia companies in Virginia. A number of those units wore this dress to Boston where its ease of manufacture made it ideal to clothe the army until uniforms

could be had. Though Washington at first preferred the hunting shirt, he desired regimentals for all units, with the hunting dress used to protect the uniform. The Virginia cavalry did not use this garment.

I could go on but my purpose here is not to rip Urwin's article to pieces but to point out that we should re-evaluate our picture of the Revolutionary Army and not allow myths concerning their clothing and equipping to continue unchallenged.

— Charles H. Cureton  
Fenton, Mo.

I would like to say, in reference to the Friedland diorama in *Campaigns* No. 15, I am a horse enthusiast, so naturally I examine modeled horses very carefully. Mr. Garin has done a nice job trying to copy the picture, but in so doing — because the painting is incorrect — the horses reproduced are likewise moving in a manner unnatural to a horse.

This is a problem one comes upon when copying art work done prior to this century. It was not until the late 19th century, when Muybridge's photographic studies of the horse (*The Horse in Motion*, 1882) were published, that artists could see step by step how a horse really moved at the gallop. Before then, horses at the gallop were always shown stretched "fore and aft," sometimes with the two hind legs touching the ground, sometimes with none touching. In no case did they come close to showing the only position when a horse does truly have all four legs off the ground: with all legs tucked underneath them. No doubt they could see it happening, but being unable to "stop action," they did not know the correct pattern, and the outstretched position gave a much greater impression of speed, as Mr. Garin points out.

Thus the modeler is faced with a problem if he tries to copy such artwork. Obviously it is for that modeler alone to decide whether he will attempt a straight copy or alter the running horse for realism. There are valid reasons for either choice, but should he choose the former, he should at least be aware that the movement of the horse is incorrect from the standpoint of reality. I prefer the realistic approach myself, but there is such a thing as artistic license. By all means, modelers, take that license if it serves your purpose but act from knowledge. Buy yourself a good book on the movement of horses; it is a worthy investment. My well-worn source is *The Horse in Action*, by Henry Wynnmalen, a book which should still be available in the more complete horsemen's stores.

— Jennifer Young  
Fairfax, Virginia

On page 10 of *Campaigns* No. 15 is an article by J. Robert Williams describing a Russian sutleress, c. 1814.

I recently acquired a print of this same subject which is identical to the description given in the text of the article. However, my print is titled "La Marchande de Coco" and is signed C. Vernet. The cardboard backing to the print is stamped "Made in France" and is numbered 4191.

I would appreciate any information anyone might have about this print.

— Dan Matheson  
Rockford, Illinois

The woman in J. R. Williams' article is actually not a Russian sutleress but is a saleswoman of drinks for children, in a Parisian public garden. The original print is by Carle Vernet, 1815, the year that Paris was occupied by the Allied army.

— Eugene Lelievre  
Montrouge, France

Regarding the article, in issue No. 15, on the Russian sutleress, in my opinion the illustration represents a scene during the first occupation of Paris, 1814 (look at the blue, white, and red fringes at the top and the base of the jack and the uniform of the Russian soldier).

It depicts one of the tradespeople of Paris: "La marchande de Coco" (the cocoa vendor). She sold "coco," a beverage made from water and Spanish licorice and a popular and refreshing drink. The stick under the dispenser was used to support it when the vendor halted. The picture is one of the numerous drawings by Carle Vernet made at that time.

— Roland De Bieure  
Brussels, Belgium

Being an enthusiast of the Russian army of the 19th century, I read J. R. Williams' article on the Russian sutleress with great interest.

I would be pleased to hear from fellow hobbyists interested in the Tsarist army and also in the British army from time immemorial to the present.

— Kerry Charles  
957, 12 Street South  
Lethbridge, Alberta  
Canada

## ERRATA

It's been said that people will tolerate just about any affront except their names being wrong. If this is really the case, August Paul Aleksey, Jr. may well never have anything to do with us again. In our No. 16 issue, we mis-spelled his name as the author of "How to Make Portable Diorama and War Games Boards."

Our deepest apologies to Mr. Aleksey, though we're certain that, somehow, apologies coming after the fact don't soften the feelings of loss of satisfaction and fulfillment that come with seeing your name spelled incorrectly in print.

Getting a name wrong is bad enough but possibly not including a name may be even worse. On page 32 of *Campaigns* No. 15, we reproduced two out-of-print plates from Lucien Rousselot's series on the French Army.

These were provided for our use by the Musee de l'Armee in Paris, with the understanding we would credit the museum as the source. As it turned out, no credit line appeared and M. Humbert, of the museum, rightfully felt slighted. Our apologies to M. Humbert and the Musee de l'Armee for our oversight.



# THE GREEK LIGHT INFANTRY IN BRITISH PAY, 1810-16

BY J. ROBERT WILLIAMS



ILLUSTRATION BY BRYAN FOSTEN



In September 1809, a British force, under Major-general Sir John Oswald, captured the Ionian islands of Zante, Carigo, Cephalonia, and Ithaca, all of which had been occupied by France since 1807. To garrison the islands, the Greek Light Infantry was formed, under the command of Major Richard Church in March, 1810. Company officers were Albanians and the field officers British; the other ranks were recruited on the mainland.

On 22 March 1810, the Greek Light Infantry (five hundred forty-eight men) participated in the attack on the island of Santa Maura (Levkas). In February of 1811

the unit was brought onto the British establishment and titled the Duke of York's Greek Light Infantry. Lieutenant-colonel J. Brown was appointed commander, with Church remaining as major. The regiment supported the Montenegrin uprising in June of 1812, took part in the Genoa expedition of April 1814, and was disbanded in 1816.

In May, 1813, Richard Church, then a lieutenant-colonel, raised a four-company second regiment, called the Greek Light Infantry. This regiment was disbanded in October, 1814.

Plate I illustrates an officer of the Duke of York's Greek Light Infantry. He wears a red skull cap with a black tassel on top and a white and yellow checked headband tied on the right. His zouave-type jacket is red with yellow trim and buttons and pale red cuffs. It has yellow

shoulder straps and red shoulder pieces edged yellow. Beneath the jacket is a red waistcoat with yellow trim. A crimson sash, with deep fringes, passes over the right shoulder and ties on the left hip. The shirt is white, as are the baggy knee breeches and the characteristic

Greek kilt (*fustanella*). At the outsides of the knees are yellow discs; yellow cords pass over red stockings to yellow discs on the shins. The boots have yellow turnbacks, possibly intended to depict gold fringe. The gilt-hilted sabre is carried in a crimson scabbard with gilt mounts;



PLATE I  
OFFICER OF THE DUKE OF YORK'S GREEK LIGHT INFANTRY  
(From *The Military Costume of Europe*, Vol. 1; London, 1812)



## GREEK LIGHT INFANTRY

### *Continued*

the artist has omitted the sword slings. In the original of this plate, the yellow coloring is probably intended to show gold or gilt.

Plate II illustrates a private of the Duke of York's Greek Light Infantry. His red skull cap has a black tassel on its top. The jacket and

waistcoat are red with yellow trim, shoulder pieces, and badge (a cross over a crescent?) on the upper left arm. The shirt, kilt, and breeches are white.

Around the waist is a black belt with a yellow snake clasp; a pistol and a brass-mounted black leather bayonet scabbard hang on the left hip from a belt of natural leather color. The rosettes

at the sides of the knees, the straps over the red stockings, and the Balkan-type shoes are all of natural leather color, while the rosettes on the shoes and the socks are a gray and red diced pattern. The musket has a black sling and a socket bayonet with a brass socket and crossbar.

This issue's cover (a watercolor by Denis Dighton, 1813, in the Royal Library at Windsor



PLATE II  
PRIVATE OF THE DUKE OF YORK'S GREEK LIGHT INFANTRY  
(From *The Military Costume of Europe*, Vol. 1; London, 1812)



Castle) portrays an officer of the second regiment raised by Church in 1813, the Greek Light Infantry<sup>1</sup>. He wears a black leather helmet with gilt decorations, a small silver sphinx<sup>2</sup> on the comb, and with a black mane. The jacket is crimson with gold embroidery and lace and dark green cuffs. Under the jacket is a curious item of dress. It may be a crimson waistcoat, heavily

embroidered in gold and with five convex gilt bosses down the front or perhaps it is — which I am inclined to believe — a cuirass made up of five horizontal bands of gilded leather on a crimson ground.

The shirt, kilt, and breeches are white and the sash around the waist is crimson. On his legs the officer wears crimson greaves with gold em-

broidery and edging and with gilt lion's head knee-pieces. The boots are yellow with dark green, gold fringed, turnbacks; straight-necked brass spurs are screwed into the boot heels. The sword belt and slings are crimson leather with a wavy gold line within two straight gold lines. On the gilt-edged oval silver clasp is a sphinx<sup>2</sup> in gilt and at each side of the oval is a gilt lion's



PLATE III  
**PRIVATES OF THE GREEK LIGHT INFANTRY (SECOND REGIMENT RAISED)**  
 (From *Costume of the Army of the British Empire, According to the Last Regulations*, printed by W. Bulmer & Co. for Messrs. Colnaghi & Co., aquatinted by J. C. Stadler after C. Hamilton Smith; London 1815)



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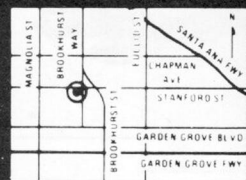
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## GREEK LIGHT INFANTRY Continued

head. The sling buckles have gilt lion's heads on a gilt-edged silver ground. A scimitar with a gilt-decorated steel crossbar is carried in a brass scabbard which has a crimson section in the upper portion.

Plate III represents two privates of the second regiment in 1814. The skull caps are red with light green tufts and each bears a brass plate with a crowned GR cypher. The zouave jackets are red with black stitching, with light green cuffs and edging all around. Yellow piping runs down the front edges and around the bottom of the jacket. On the cuffs are two lines of yellow piping.

Beneath the jacket is a waistcoat of red with a light green button stripe edged on each side with yellow piping, and white metal buttons. The shirt, kilt, and breeches are white; the stockings are red with black cross work. From the black leather waistbelt, with a rectangular brass plate, hangs a pistol on the right and a socket bayonet with a brass socket and crossbar in a brass-tipped black leather scabbard on the left. A black belt, from which hangs a black cartouche, passes over the left shoulder. A green cord is attached to the crossbelt, connecting with a brass-mounted white powder horn atop the cartouche. The boots are of natural leather color and the gun, with a black sling, appears to be a Baker rifle.

## REFERENCES

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*A History of the Uniforms of the British Army*, Cecil C. P. Lawson; Vol V, Kaye & Ward Ltd., London 1967, pages 153-154.

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*Die Griechische Leichte-Infanterie in britischen Sold 1810-16*, J. R. Williams; Zeitschrift fuer Heereskunde, year XLI, No. 272, May/June 1977.

1. Plate 305 of *Military Drawings and Paintings in the Royal Collection*, Vol. 1, Plates, by A. E. Haswell Miller and N. P. Dawnay, published by Phaidon Press, London 1966, reproduces this watercolor. However, the subject is incorrectly identified therein as "Staff officer, the Duke of York's Light Infantry."

2. The sphinx on the helmet and waistbelt plate are probably a personal emblem in memory of service in Egypt. Lieutenant-colonel M. E. S. Laws, OBE, MC, RA (Retd.) notes on page 112 of his work, *Battery Records of the Royal Artillery 1716-1859* (Royal Artillery Institute, Woolwich 1952): "GO of 31.10.1803 authorized the personnel of the RA who had served in Egypt during the campaign of 1801 to wear a sphinx 'upon their cockades in the manner proposed by Col. Lawson' (WO 54/694, p. 12). This was a personal, and not a unit, distinction." Lieutenant-colonel Church, commander of the Greek Light Infantry, had served in Egypt in 1801.

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# BRINGING DIORAMAS INTO YOUR LIVING ROOM

By BOB KLEM

The art of miniature-making, though including some outstanding female participants, is still predominantly a male preoccupation. It is also an endeavor in which a married participant must reach an equitable arrangement with his wife. Once granted a space, sometimes even a room, to indulge his activities, a state of tolerance usually sets in. This tranquility lasts until the day his hobby begins to invade other areas of the home, especially the living room. Being both an optimist and a hobbyist, I believed this problem could be solved.

The most common way to display and protect models has been the use of showcases. The problem with showcases, though, is that they are often quite large and rather expensive for the average modeler. They also tend to look out of place with most living room furniture. I decided that an alternative could be found.

Having seen many small model railroads placed inside coffee tables, the idea struck me that this would be an excellent, as well as, unusual, way to display a diorama or model collection. Knowing my wife's good taste in furniture I also knew this project would have to be attractive as well as functional. Since I did not possess the funds to go out and purchase such a piece of furniture, the only course left open to me was to construct such a table.

For this phase of the project I utilized the talents of a friend who had both the knowledge and equipment needed. Working to my specifications, he created the display setting for my living room diorama.

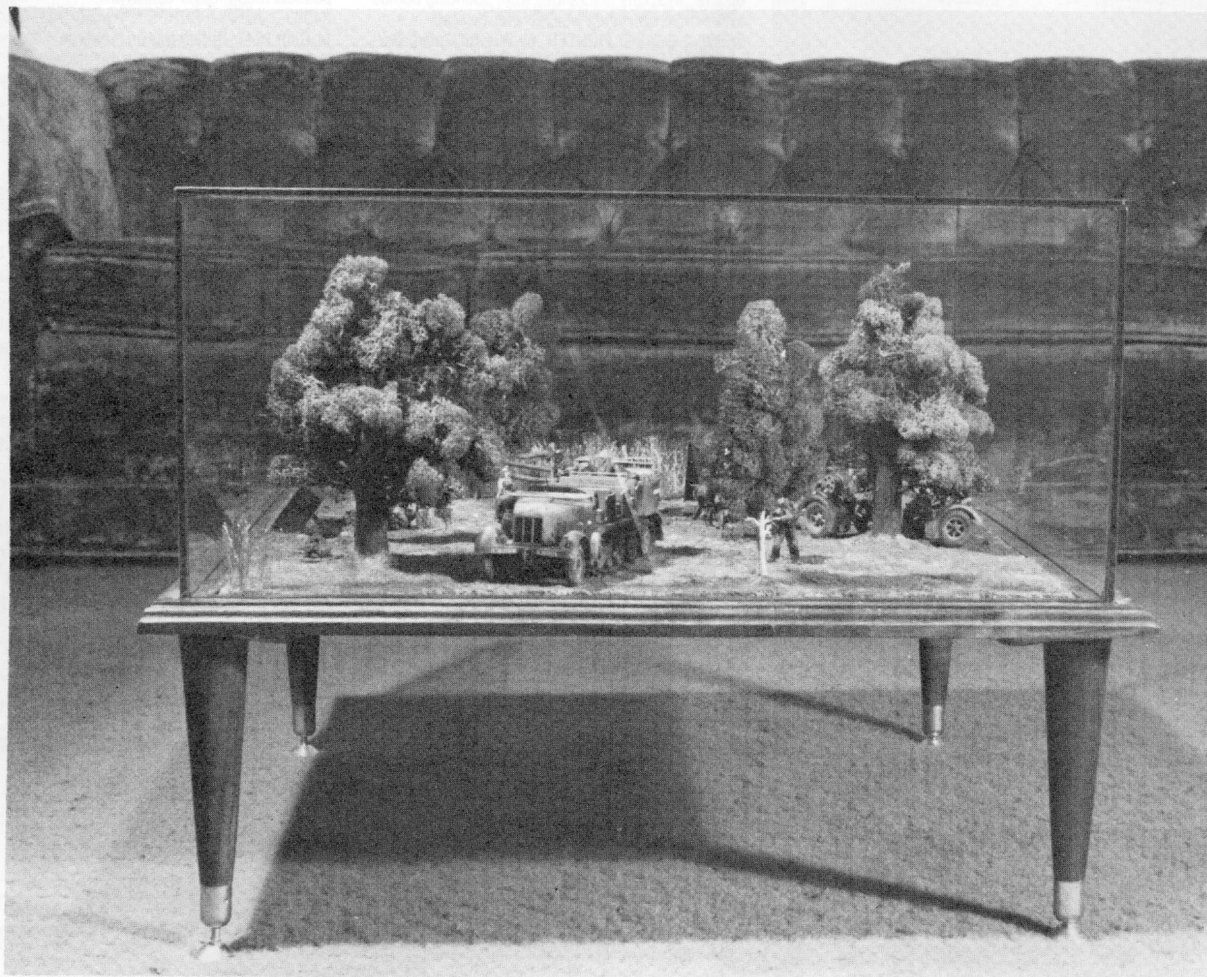
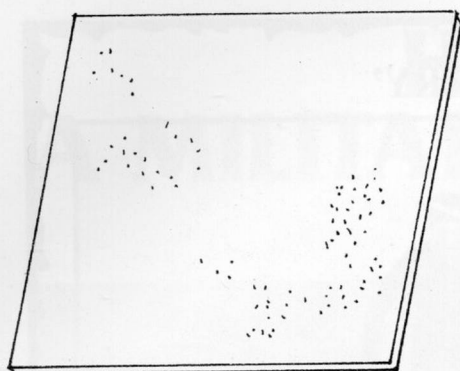


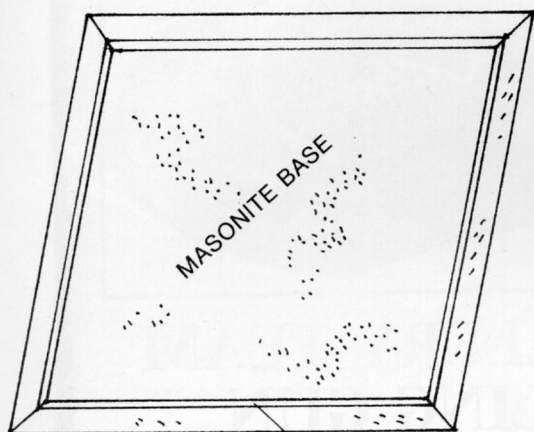
TABLE CONSTRUCTION BY B. MORRIS

PHOTOGRAPH BY NORMAN KUHN

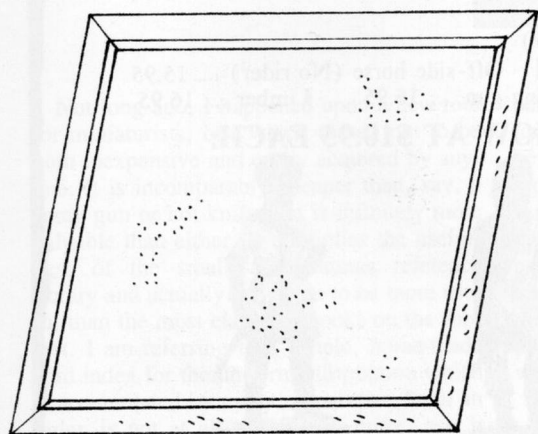




**STEP 1**  
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**STEP 2**  
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WOODEN FRAME GLUED TOGETHER;  
MASONITE BASE ADDED



**STEPS 3 AND 4**  
METAL BRACKET  
SCREW-ON FURNITURE LEG

**Step 1.** A piece of masonite was cut to the desired dimensions. All the components making up the diorama must be laid out in their desired positions so that the size can be determined. A piece of masonite anywhere from 1/8- to 1/4-inch thick should serve for most projects; the thickness will be dictated by the size of the project and its subsequent weight.

**Step 2.** With masonite cut to size, a wooden frame was constructed to fit around it. Before the frame was glued together, a groove was routed into each section so that a glass cover could later be fitted. When the glued frame had completely dried, the masonite base was fitted and then glued into place.

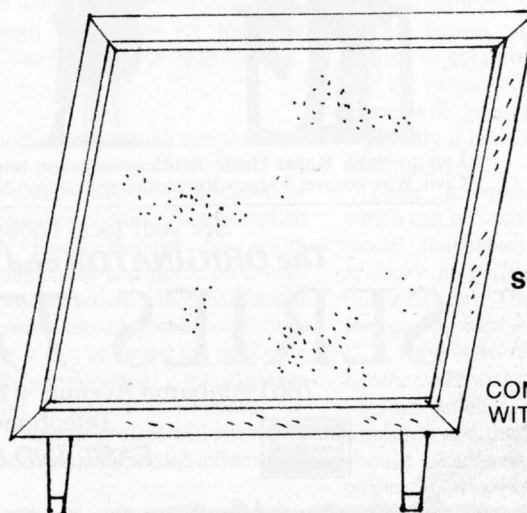
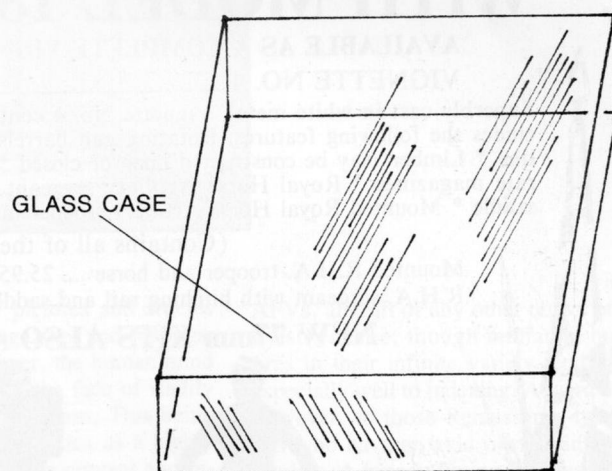
**Step 3.** To give the table its desired height, legs were purchased at a hardware store. Once again, the size of the legs will coincide with the size of the display being built. These legs can be purchased in either a finished or unfinished state, depending on the preference of the builder.

**Step 4.** Metal brackets were fastened to the bottom corners of the framework assembly. Often these brackets will come with the legs. When the brackets were securely positioned, all the legs were screwed on.

**Step 5.** The final item needed for the table was the glass case. I took the completed table to a glass company to have the top constructed. I decided on glass instead of Plexiglas or acrylic because it does not cloud up or show scratches quite as noticeably.

**Step 6.** With the coffee table completed, all that was remained was the construction and assembly of the diorama. Once it was completed and thoroughly dry, the glass top was placed into the grooves of the coffee table frame.

The diorama may be constructed directly onto the masonite base of the table, making it a permanent part of the coffee table. Another approach is to construct the diorama on a separate board, sized to fit into the table frame. The advantage this offers is that, at some future date, the original diorama can be easily removed and a new one placed into the table in its place.

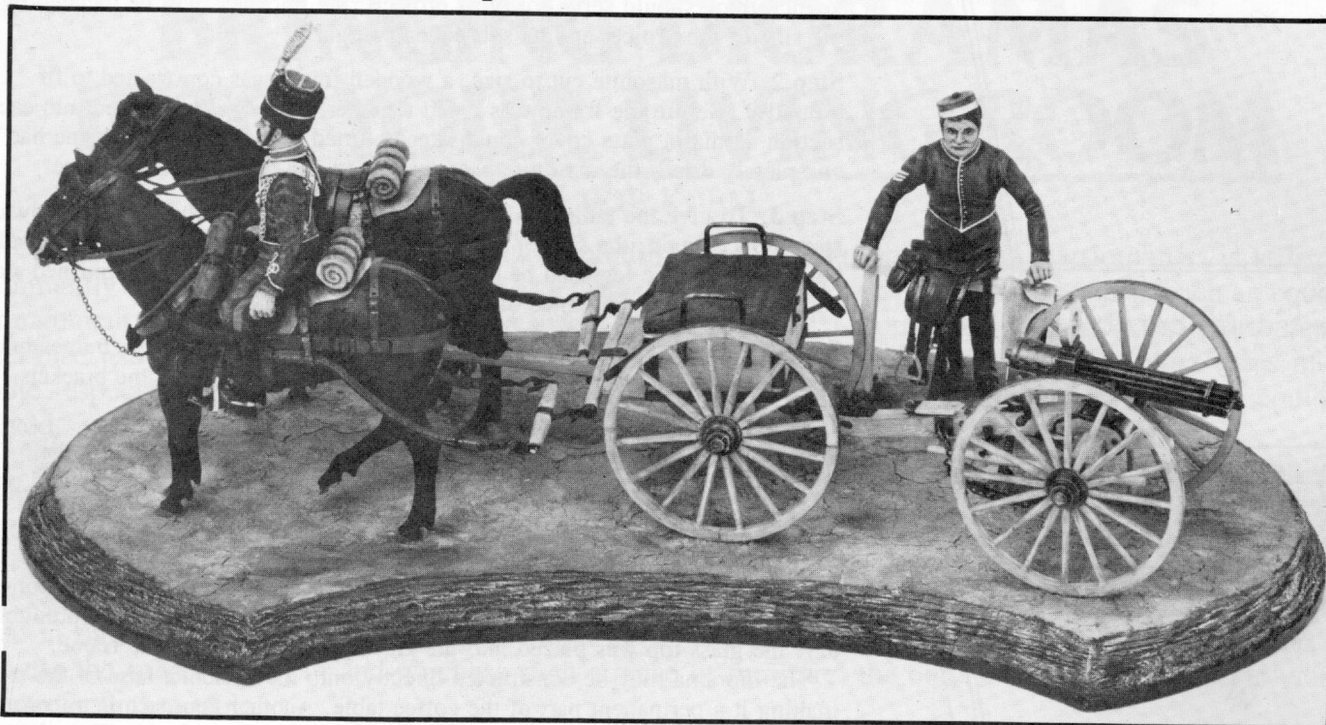


**STEP 5**

COMPLETED TABLE BASE  
WITH LEGS



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Left to right: Royal Horse Artillery sergeant, undress uniform, with hitching rail and saddle; U.S. Civil War zouave; French Revolutionary soldier; Sowar, 2nd Punjab Cavalry

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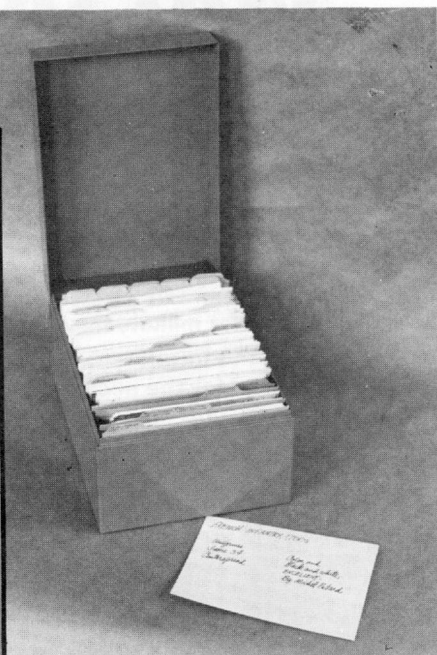
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# HOW TO BUILD A MILITARY MINIATURES INDEX

BY RAYMOND L. PUFFER, PH.D.



Not long ago, I happened upon a new tool for miniaturists, one which turned out to be both inexpensive and easily acquired by anyone. It is incomparably cheaper than, say, a spray gun or hot knife, yet is infinitely more valuable than either. It multiplies the usefulness of the smallest miniatures reference library and actually can come to be more useful than the most elaborate books on the subject. I am referring to a simple, home-made card index for the uniform information which is accumulated by every miniaturist. Such an index is not at all difficult to make, and it makes an especially good project to work on during those occasional evenings which we all experience when the work goes badly and you find yourself destroying everything that you touch on your workbench.

## Why Make One?

Such a data index becomes increasingly necessary as time passes and once you complete yours you will marvel that you ever tried to get along without one. This is especially so for anyone whose hobby magazines number more than a dozen or so. The average modeler needs no help in remembering the

details and locations of pictures and articles for a mere handful of magazines and catalogs; beyond this point, however, the human mind rapidly loses efficiency in the face of steadily accumulating model information. This being the case, think of a hobby index as a highly personalized method of data control and retrieval, a system which ends forever that frantic thumbing through magazines for that one picture which "has just gotta be in here somewhere."

Its basis is nothing more than simple index cards available at any variety store, filled out by the hobbyist and then stored in alphabetical order in small metal file boxes. To accomplish this, the user pages through his entire collection of magazines and notes on a card any picture, essay, or article which has caught his interest, writing the appropriate information as to where it can be found the next time it's needed. When completed, a quick glance through the fruit of this labor whenever beginning a new figure or project will show you which magazines contain the needed information.

Such a system can, of course, be used for

AFVs, aircraft or any other object of the hobbyist's desire, though miniature human figures in their infinite variety lend themselves especially well to indexing. A word of caution, however, to those Renaissance-type generalists who have an avid interest in all types of models. A friend of mine is currently indexing figures, vehicles, planes, boats and ships, and fantasy figures, and reports that it takes him so long to get through a single magazine issue that the project is nearly killing him. Soldiers alone will keep the indexer busy enough, especially if he is starting with any backlog of material at all.

There are many sources of information which can be used for your index. Specialized model magazines such as *Campaigns* and *Military Modelling* are obvious choices for this treatment. The WWII and modern period fans can probably add such publications as the U.S. Navy's *All Hands*, Air Force magazines, *Leatherneck* and so on. Well-illustrated catalogs are another, such as those by Historex, Tradition and the old Squadrons. Books, too, should be considered, although specialized works such as those by Osprey, or more general books by the Funkens, the



## BUILDING AN INDEX FILE

Continued from page 17

Macmillan series and the like are usually so well arranged that finding material in them is very easy and any index cards made for them would probably not be used.

What sort of items ought to be indexed? The list is probably endless, depending on the resources available to the miniaturist, and especially upon his interests. Feature articles of a relevant subject are the first generally thought of, although care must be taken not to include articles which have little to do with uniform details *per se*. Including these will only make the job endless, however fascinating or otherwise useful they might be; better to start a separate file for these. Another category to be carded would be illustrations for articles and reviews which themselves are not of primary interest. Still another is illustrated advertisements whenever they contain something to be gleaned. For example, I'll find myself thinking: "Yeah! . . . Greenwood & Ball once had an ad which showed the shield face of a Saracen, now where . . ." [Yes indeed, Military Modelling v.6, no.4, April 1976, p.208. Get the point?] Question-and-answer columns are also a choice, and the card which you make should indicate the presence of any accompanying detail sketches or tables. Pictures of contest entries in hobby news features ought not to be neglected by your file; the photographs are frequently black-and-white, tiny, and the figure details fuzzy, but good poses, ground-work ideas and suggestions for dioramas and vignettes are often present.

### How to Do It

Making your index is simplicity itself. I favor using lined 3"x5" cards because my handwriting is small, and the finished cards take up little space. There is another reason as well: using small cards forces one to keep notations brief and to the point, thus keeping the time required to write a single card to a workable minimum — a minute or so. About 300 cards will fill a standard metal file box, a goal which I assure you will be speedily reached. How you choose to fill out and arrange your data cards will, of course, be up to your own preference. I like to use three separate blocks of information on each card:

#### SUBJECT

WHERE MATERIAL  
CAN BE FOUND      WHAT THE  
SOURCE  
INCLUDES

For example:

AUSTRIA: Dragoons, 7 Years War,  
c. 1756-1763

Military Modelling      Question and Ans-  
v.5, no. 12      wer page. Uniform  
p. 729.      information given  
by regiments.

NAVY, U.S. : Continental, c. 1797

Campaigns      Color ill. of  
no. 3      Captain,  
Mar, 75      Lieutenant  
p. 34-

The most important decision facing the in-

dexer is the format of subject headings, the first word determining where the card will be located in the file box. Here, consistency is the main thing. Your choice is often deceptively wide and therefore tricky. Subjects can be arranged under the heading of a given nation or province ("Germany", "Westphalia", "Confederate States," etc.), historical period ("Medieval," "Korean War"), type of arm, suitably subtitled ("Infantry, British," "Grenadier, Potsdam"), or whatever else suits the compiler. Whichever system you finally decide upon, *stick to it*. You are in trouble if a reference to, say, the Scots Greys causes you to wonder if you filed it under the proper name of the regiment or under "British Cavalry," "Cavalry: British," "Greys, Scots," "Highlanders," "Scotland" or "Waterloo." The same holds true for personal names or any other category. Will you experience trouble in locating the Duke of Wellington's campaign dress because you are not sure whether you filed it under "Duke: Wellington c. 1812," or "Wellington, Duke of," "Wellesley, Arthur," "Iron Duke," "Duke: Iron," "British Generals" and so on, forever? Keep your system simple and abide by it. Cross-referencing will solve such problems, but as each card made would then require that several others be filled out as well, I leave it to souls braver (or at least more masochistic) than I. There are limits, after all.

My own system favors the country or area;

FRENCH CAVALRY: Mamelouk Tambour  
(Kettledrummer), c. 1805

Campaigns      single COLOR  
no. 9      ill., good detail.  
Mar, 77  
25.

BRITISH INFANTRY: 25th Regiment of Foot

Campaigns      Article on history  
no. 5      of the rgt, des-  
Jul, 76      cribing uniforms.  
31-      COLOR paintings  
and portraits.

Ancient Greek and Roman subjects follow accordingly, but others of the remote past I lump together under "Ancient," both for convenience and as a check on an unreliable memory.

ANCIENT: Assyrian Lancer

Campaigns      mounted; single  
no. 8      COLOR ill. good  
Jan, 77      horse furniture.  
8-

Personalities are filed by surname, and minor subjects according to common sense: PIRATES, SADDLES, COWBOYS, INDIANS: PLAINS, CIVILIAN: WOMEN, etc.

FANTASY: Silver Warrior (polar bear-  
drawn sled)

M/Modeler      Article re scratch-  
v.5, no.3      built Frazetta  
Mar, 78      painting, COLOR  
48-      ill.

I like to include data on construction tech-

niques under "HOW-TO-TIPS" regardless of the title under which such a column might appear in any given magazine. I also have a separate heading for all dioramas and vignettes and this is one area where I *do* cross-index.

DIORAMA: Civil War, U.S.

"Return from Gettysburg"

M/Modelling      Confederate retreat.  
v.6 no. 7      COLOR ill.,  
Jul, 76      superb work.  
410-

How you deal with your descriptive information on the card will be up to you. As you can see, I prefer to indicate the presence of color photographs, and a few words about the nature of the source. Go easy here; you do not want to write a summary or critique of the source. My practice is to indicate the presence of all charts, tables, detail sketches and drawings, and often a brief evaluation, v.g. (very good) or some such after particularly choice items. Good poses, animations and vignette suggestions ought to be included. The color of horses is of importance to me and so I will indicate an especially well-painted horse in brackets.

Initially, the sheer size of the project may seem overwhelming. I had accumulated a backlog of forty-odd magazines before I began, and it quickly became apparent that it would be no quickie job. The first rule, therefore, is not to get discouraged by trying to do it all at once. Buy a couple of packs of file cards and take the task in easy installments. A regular time is best; get in the habit of doing, say, one magazine per evening until you are caught up. Press onward; you will be surprised how little time it takes to finish your first hundred cards. Keep the cards simple and your comments brief. Above all, index only those subjects which currently interest you, or in which you think you might develop an affection sometime in the future. For some reason, British cavalry and all post-1900 subjects leave me cold — so I just don't index them, and my job is reduced by that much. Before too many weeks pass, you will be caught up, and will then have only to remember to index each new magazine as you receive it. All that remains then will be to store your sources in chronological order, and away from casual hands.

As you proceed with your indexing project, I guarantee that you will surprise yourself at the new enthusiasm you will feel just by systematically going through your collection. Things will turn up which you missed the first time around, or had not especially cared about when first read, or were just too inexperienced to appreciate. Don't be astonished to discover that this deliberate paperwork will come to have an appearance of its very own. It is satisfying to do any job properly, and the feeling that you are "growing" along with your skills and technical knowledge is pleasant. Figure painting is a finicky hobby anyway, and each practitioner probably finds that nitpicking research is but another enjoyable facet of this fussy but most rewarding of avocations. □



# Color Photography in Museums

By DICK HIRDES



With vacation time approaching, many modelers will be heading for military museums, cameras in hand.

Since taking up military modeling some years ago, I have become an enthusiastic museum visitor. Fortunately, through my work, I travel extensively and hence have the opportunity to visit various museums.

Through experience, I have evolved a technique which is beginning to pay off for research and references. My first call in any museum is at the souvenir shop. These are usually well stocked with reproductions and post cards in color and/or black and white. Anything of interest to me is bought, there and then. There is a simple reason for this. The reproductions and post cards have been specially commissioned for the museum and are photographed under the best conditions.

I then go through the museum and use my camera, an Ashahi Spotmatic loaded with high speed Ektachrome, as a notebook. Anything that interests me is photographed. The average amateur photographer expects every frame on his film to give him a first-rate picture. However, this isn't always the case; what you see isn't always what you get. Therefore, do what the professionals do. Bracket your exposures. Take a careful meter reading, shoot at that exposure, then take two more shots at one stop lower and one stop higher. This may be the only time in your life that you have the chance to visit this particular museum and you'll kick yourself when you get back home and find that your single-shot exposures include a number of duds. Don't use cheap film but remember that film is cheap; the cost difference between shoot-

ing three rolls of film instead of one isn't going to make a lot of difference when compared to the cost of your trip. If your budget is really tight, so for a couple of nights order Vin Ordinaire instead of Chateau Neuf du Pape with dinner.

Before you move on to the next subject, make certain you're going to be able to identify all your shots when you get back home. If you're anything like me, you're still trying to figure out where you took some particular landscape last year. So before you move on, take out your notebook and enter something like "Frame 1: Officer 1er Regt. de Cheveau Legers Lanciers 1811-1815," plus any other information you see displayed.

Many full size figures are in display cases with glass all around, such as those in the Musee de l'Armee. Once you've photographed the front, don't go away . . . photograph the back, move in on details. If you're ever going to use your pictures as reference to paint miniatures, you're going to hate yourself for not having photographed exhaustively different subjects when you had the chance.

Don't expect your museum slides to be masterpieces of composition or ever likely to win a prize in a photo competition. Remember, you're using your camera as your notebook.

If necessary, you can increase your film's rating, say from ASA 400 to ASA 600. Be consistent, though. Once you've varied your film speed, expose the entire roll at that higher rating. And be positive you mark the film canister

accordingly so it can be properly processed. If you can get away with normal film rating, however, do so. The results will be truer and less grainy.

A major problem in museums is reflections on glass cases and the surfaces of paintings. A polarizing filter can help overcome these but isn't always the answer, because of shooting angle or the possible exposure increase required.

One way of overcoming reflections, if you're with your wife, fiancée, or just a friend, is to have them hold up a newspaper, coat, magazine, or anything else to cut out the reflection. If you're on your own, you'll either have to learn to live with reflections or try another angle.

I seldom use flash, primarily because of the increased possibility of reflection, especially if the flash is mounted on the camera. If you must use flash, keep it off to the side of your camera.

So go to it, friends! There is a wealth of information to be found in museums and your camera is your best notebook. Don't be stingy with film, bracket your exposures, photograph from every possible angle, take close ups of details, and if you're not quite certain whether the subject is going to be of interest later on, take it all the same. Some of your fellow miniaturists back home may be looking for just that. Buy post cards and photograph only those portions of the subjects that don't show on the cards. Happy holiday, happy shooting, and keep that notebook busy!

*Photographs on the opposite page were taken at the Musee de l'Armee, Chateau de l'Emperi, Salon de Provence, with the exception of the cuirassier, photographed at the Musee de l'Armee in Paris. Film was Kodak High Speed Ektachrome, rated at ASA160. Above, inside the Musee de l'Armee, Paris.*





*Sous-officier, 4th Regiment, Garde d'Honneur.*



*Rear detail of a cuirassier.*



*Detail, Chasseur a cheval, Imperial Guard.*



*Chasseur a cheval, Imperial Guard, service dress.*



# The United States Naval Academy Museum

By JACK CHRISTENSEN

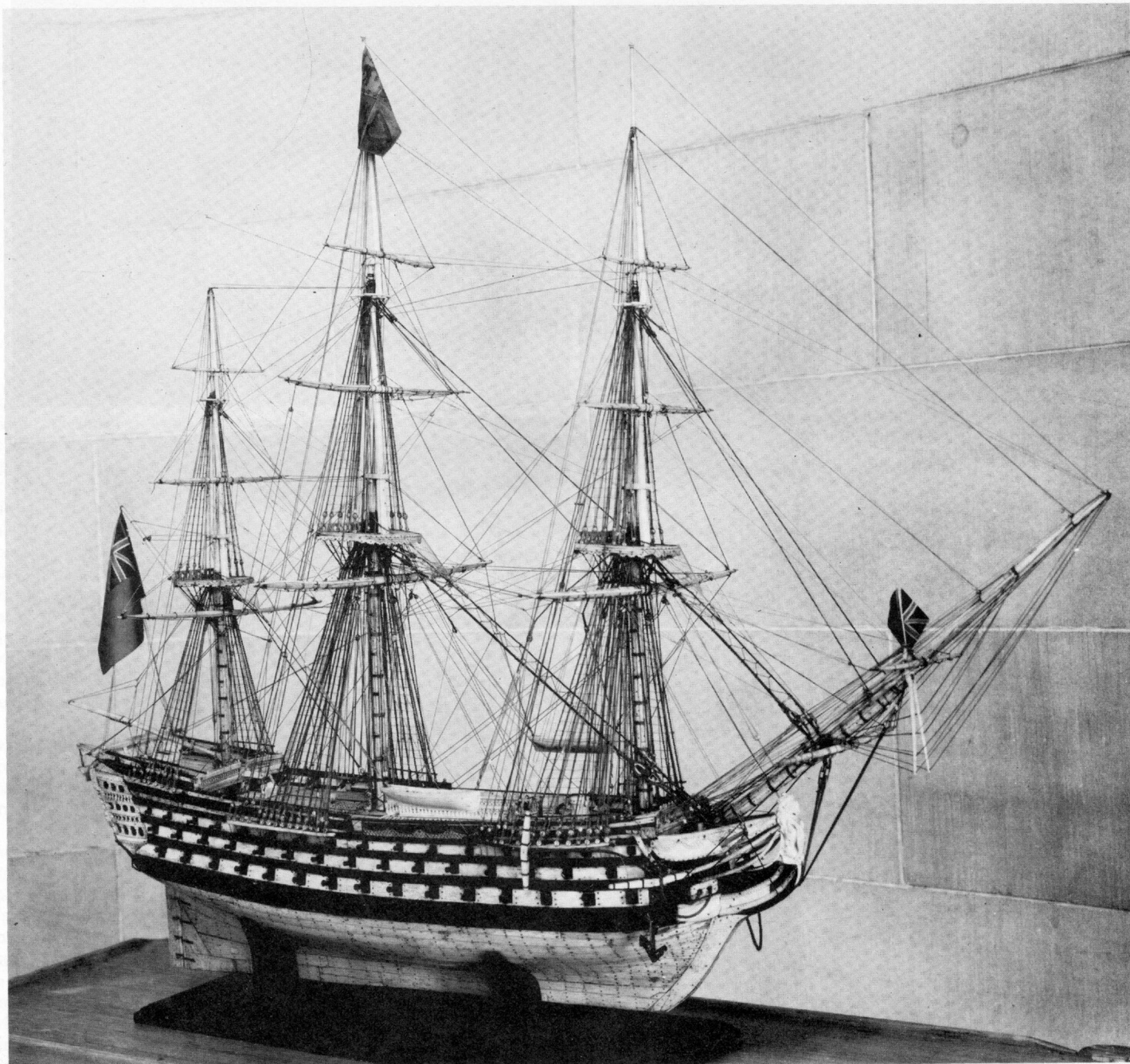
The United States Naval Academy in Annapolis, Maryland, was founded in 1845 and, in a sense, the Naval Academy Museum was founded at the same time. It was intended for the Academy to also serve as a place for the collecting and preserving of

artifacts and memorabilia of the Navy.

The exhibits include ship models, weapons, equipment, and personal effects of the officers and men of the Navy, from the time of John Paul Jones to the present. There are few Navy relics that haven't been preserved

and placed on display here at one time or another. The museum is an excellent place for the public to develop an understanding and appreciation of naval customs and the navy way of life. It also provides researchers

*Continued on page 54*



PHOTOGRAPHS COURTESY U.S. NAVAL ACADEMY MUSEUM

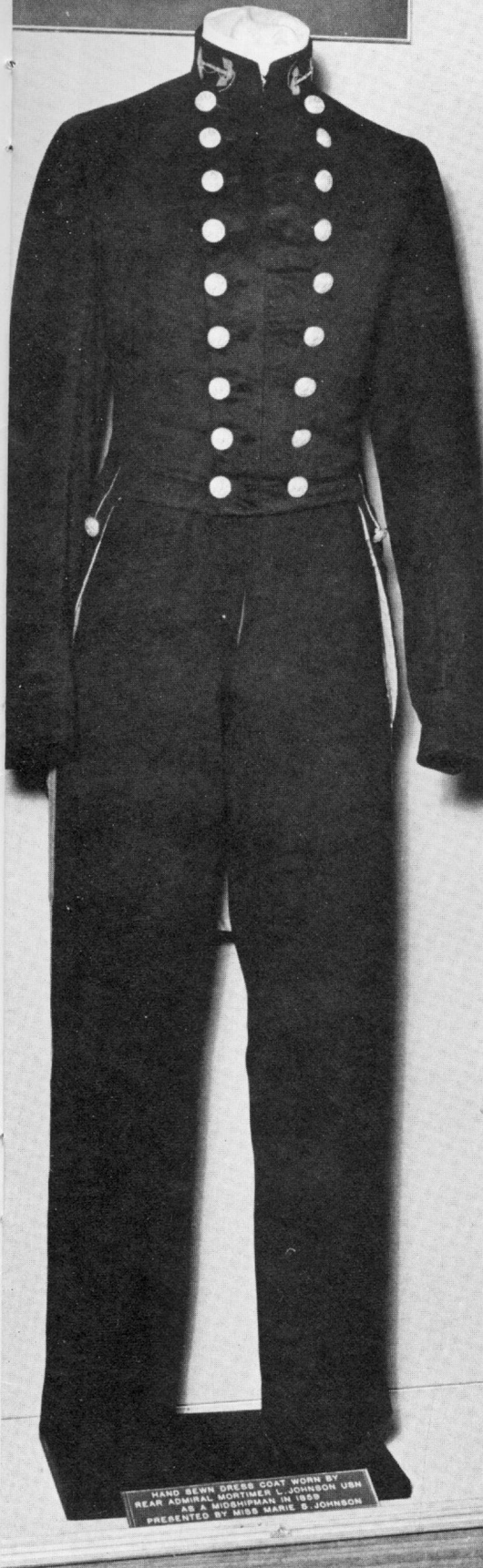
*This British 110-gun ship, of about 1812, is one of the largest bone models ever built. With an overall length of almost four and a half feet, the model displays extremely fine carvings and details of rigging.*

*The hand-sewn dark blue dress coat worn by Rear Admiral Mortimer L. Johnson as a midshipman in the year 1859.*



**THE UNITED STATES NAVAL ACADEMY  
ORIGIN AND EARLY DEVELOPMENT**

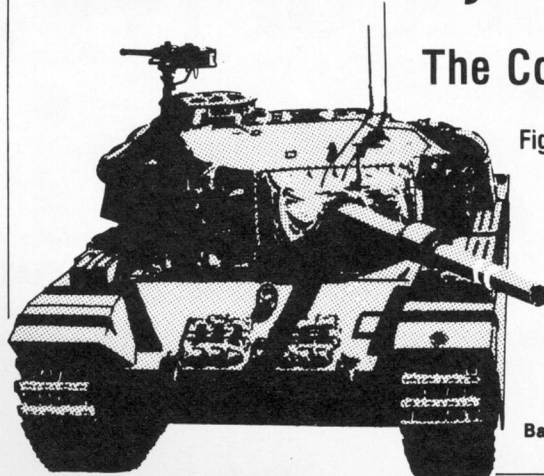
THE ESTABLISHMENT OF THE UNITED STATES NAVAL ACADEMY AT FORT SEVERN IN ANNAPOLIS, CLIMAXED ALMOST A HALF CENTURY OF STRUGGLE BY NATIONAL AND NAVAL LEADERS FOR THE FOUNDING OF AN AMERICAN CENTER OF NAVAL EDUCATION, COMPARABLE TO THE UNITED STATES MILITARY ACADEMY. THE NAVAL ACADEMY CAME INTO BEING IN 1845, LARGELY AS THE RESULT OF THE DETERMINED EFFORTS OF GEORGE BANCROFT, SECRETARY OF THE NAVY.



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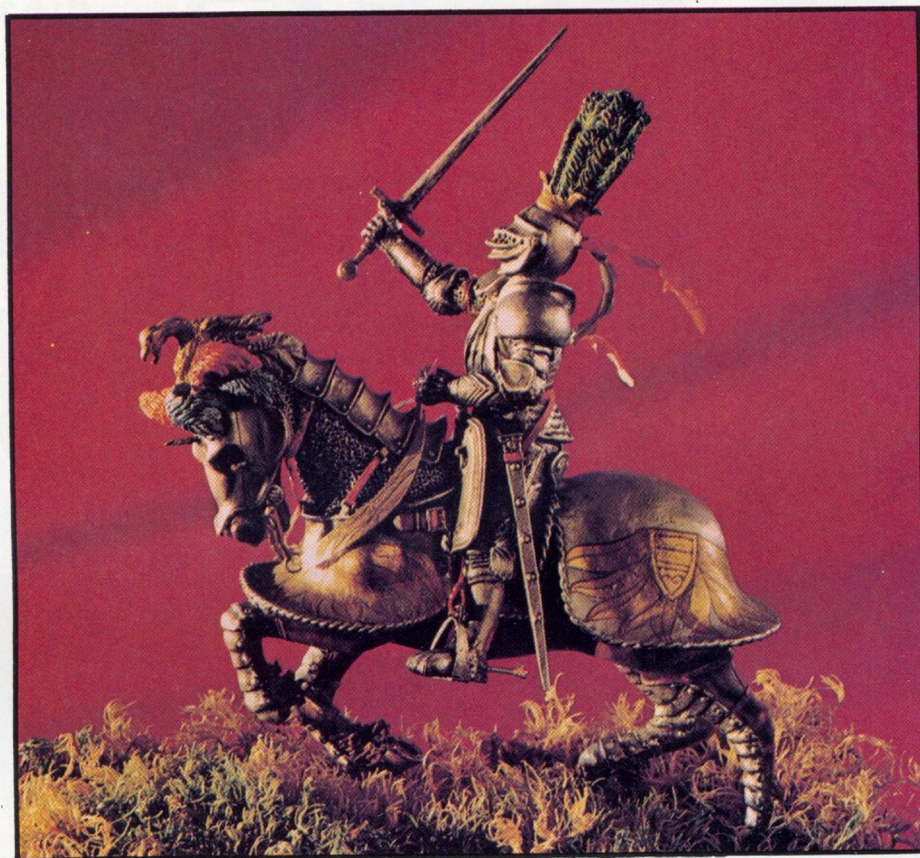
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# The Work of Michael Tapavica

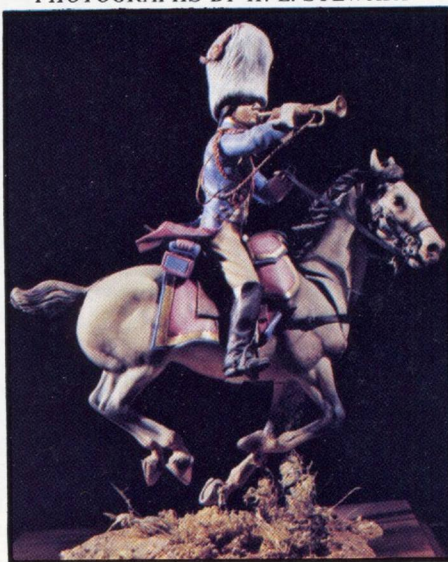
BY DONALD BURGESS



PHOTOGRAPHS BY H. L. STEWART

Michael Tapavica's entry into the hobby of military miniatures took place twelve years ago when, in response to a magazine advertisement, he sent away for several Bussler Miniatures. Miniatures in general were not new to him; for years he's been keenly interested in model automobiles, ships, aircraft, and trains. As soon as his Bussler figures arrived in the mail, he started painting them and, as he describes it, "I was hooked on model soldiers ever since."

Developing his technique to a degree where he felt comfortable with the results, he started entering local competitions some four years ago. When he saw some of the excellent work on display, he decided that his own work had room for improvement. To Tapavica, improvement meant not only refining and polishing his painting technique but adding his individual personality to castings to make them unique interpretations of mass-produced



figures. From super-detailing he progressed to modifying, then converting, then experimenting with making figures to use with commercially available elements. Finally, he reached the point where he was sculpting original figures and horses.

Because of his love for horses, mounted cavalymen figure prominently in Tapavica's work. He is also partial to elaborate and colorful uniforms and while he will undertake a subject as relatively drab as a German infantryman of the Second World War with the same enthusiasm he would show a portrait figure of the Imperial Guard's drum major, Senot, he is much happier losing himself in the intricacies and panoply of a mounted British Life Guards officer of the 1830s or a mounted Napoleonic kettle drummer.

In making an individual figure, Tapavica first decides on its ultimate size, preferring to work in 90mm or 1/12 scale. A rough sketch

*Continued on page 52*

*Michael Tapavica's favorite subjects are mounted figures, of all periods of history. Top, his miniature of Emperor Maximilian, the armor painted with gold oil paint and, below, a Grenadier a Cheval trumpeter. Opposite, a scratchbuilt Polish winged hussar.*







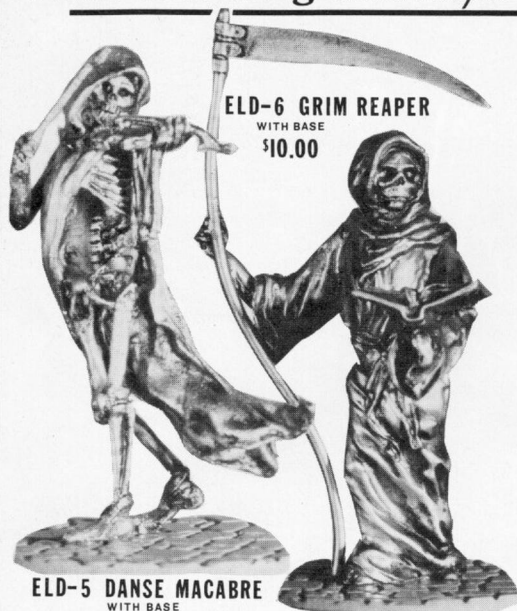
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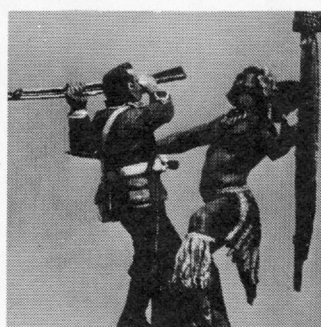
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# The Argyll and Sutherland Highlanders

By PHILIP O. STEARNS



The release of an 80mm two-figure set by Dek Military Models, depicting two Highlanders of the 93rd facing the Russian cavalry charge at Balaclava, is certain to be well received by miniaturists, if for no other reason than the immense popularity of the subject. Of all the actions in which the Sutherland Highlanders engaged, the stand along the ridge of the Balaclava Height is probably the best known and most highly romanticized.

Sculpted by Alan Caton, the figures are extremely well executed. Caton's work continues to gain in

*Continued on page 30*





## THE THIN RED LINE

Painted in 1881 by Robert Gibbs

THE ARGYLL AND SUTHERLAND HIGHLANDERS REGIMENTAL MUSEUM

As the Russian cavalry began its charge toward the 93rd Sutherland Highlanders, in line on the Balaklava Heights, Sir Colin Campbell rode down the front of his reg-

iment and told the 93rd, 'There is no retreat from here, men! You must die where you stand!'

With the Russian cavalry bearing down on them at the gallop, the Scottish soldiers raised their weapons and fired two volleys of such deadly accuracy that the Russians wheeled, scattered, then fell back in retreat.

A correspondent of the Times described the double line of Highlanders as 'that thin red streak tipped with a line of steel.' Afterwards, Sir Colin stated simply, 'I did not think it worthwhile to form them even four deep.'



## ARGYLL AND SUTHERLAND REGIMENT *Continued*

strength and these two are first-rate: well proportioned, solidly built Scotsmen in lifelike attitudes. As with all Dek releases, this one includes a nicely-finished hardwood base and a small metal reproduction of the regimental badge.

\* \* \* \* \*

Two separate regiments — the 91st Argyllshire Highlanders and the 93rd Sutherland Highlanders — were joined in 1881 to form the Argyll and Sutherland Highlanders, a move which to this day is still difficult to imagine as the two regiments had totally different backgrounds.

In 1794, Colonel Duncan Campbell of Lochnell raised a regiment — the 91st — from Argyll at the request of the Duke of Argyll,

not appear on the regimental colors.

The 93rd, on the other hand, was seeing plenty of action. Participating in the battle of New Orleans, the regiment lost more than five hundred men, including its commanding officer.

For the next forty years, it was the 91st which bore the brunt of the action, being almost continuously engaged in the South African Kaffir Wars from 1848 to 1879 and earning four of the five "South Africa" battle honors borne on the colors.

The Crimean War brought the 93rd back into action; the regiment stormed the heights above the Alma River and then moved with the rest of the army to Sevastopol. Assigned to duty at Balaclava, the regiment became involved in the action that won it everlasting fame in the public eye.

In 1857, the 93rd was involved in heavy action throughout central India during the Indian Mutiny. Here, the red uniform coats were laid aside for khaki-colored cotton jackets with red collars and cuffs, worn with kilts. The regiment formed part of the relief force sent to Lucknow, fighting its way into the main rebel position and killing the surviving mutineers. In a moment reminiscent of the climax of the film "Gunga Din," a drummer of the 93rd climbed to the top of a tower and sounded his bugle to show the Lucknow garrison that help had arrived.

Meanwhile, the 91st had lost its Highland dress and almost any recollection of its Scottish origin, other than its pipers and its stubbornly-clung-to title of "Argyleshire". In all outward appearances, it was an ordinary line regiment. After numerous petitions in vain by its commanding officers, the regiment was finally granted partial Highland dress by Queen Victoria in 1864, who decreed the 91st should wear tartan trews and diced bands around the shakos, with plaids for the officers.

In 1881, the Cardwell Reforms taking place in the British Army brought the 91st and the 93rd together to form the 1st and 2nd Battalions of the Argyll and Sutherland Highlanders, wearing the full Highland appointments of the 93rd.

The 1st Battalion — the old 91st — took part in the South African War of 1899-1902 and both battalions fought in all the major actions in France and Belgium during the First World War.

In 1939, when the Second World War started, the 2nd Battalion was in India. Moved to the Malay Peninsula, it fought a brilliant rearguard action against the Japanese, fighting its way down to Singapore. Here, it surrendered with the rest of the fortress's garrison in 1942. A new battalion was raised in Scotland, assuming the title of 2nd Battalion and carrying on the heritage.

The 1st Battalion fought in the African desert, taking part in the victorious battle at Sidi Barrani. Moved to Crete, it lost half its strength during the German airborne invasion of the island. Later, the 1st Battalion participated in the closing stage of the East African campaign in Ethiopia. It served a special role in the landings in Sicily and Italy, where it remained until the end of the war.

With peace, the British government eliminated all 2nd Battalions of the line regiments and the old 93rd ceased to exist: The 1st Battalion of the Argyll and Sutherland Highlanders spent three years in Palestine and was one of the first two British units to reach Korea. Future actions included Cyprus, Malaysia, and Northern Ireland.

Visitors to the Argyll and Sutherland Highlanders Regimental Museum in Stirling Castle will see displays of the regiment's service throughout the world in every period of its history: colors, portraits, trophies, dioramas (including one of The Thin Red Line) and models, decorations, badges, and insignia. The museum, open to the public from 1 March to 31 October, offers free admission, though since it is maintained entirely by contributions, visitors frequently put a donation in "The Drum" when leaving. □



*The two-figure vignette of 93rd Highlanders by Dek Model Soldiers is titled, correctly, 'The Thin Red Streak,' after the news dispatch from the Crimea describing the regiment's stand on the Balaklava Heights. Dek may add additional figures to these two, enabling miniaturists to make larger dioramas depicting the dramatic moment.*

for the King's service. Five years later the Countess of Sutherland instructed the Earl of Wemyss to recruit a regiment from her estates in Sutherland, thus creating the 93rd Sutherland Highlanders.

Both regiments saw their first service at the Cape of Good Hope, though in different years, and both wore white trousers, rather than kilts, during the campaign. Afterwards, and for the next eighty years, their histories followed completely different roads.

The 91st fought through the Peninsula War, being combined after Corunna with five other Highland corps, all lacking replacement recruits from Scotland. Transferred to the English establishment, all were deprived of their kilts. Nonetheless, the 91st continued to call itself the Argyll Regiment and retained its pipers. At Waterloo, the 91st was kept on Wellington's flank as a reserve against a possible move on Brussels by Napoleon. As a result of seeing no action, "Waterloo" does

On the morning of 25 October 1854, when great masses of Russian cavalry attacked the Turkish fortifications on the Balaclava heights, the 93rd, commanded by Sir Colin Campbell, moved toward the heights to face them. Sir Colin ordered his men to form line and lie down behind the crest of the hill to avoid enemy artillery fire. When a large detachment of Russian cavalry headed toward the fort directly in front of his position, Sir Colin at once ordered his men upward to the hill's crest, where they formed a long double line to take the Russian charge. As the cavalry thundered down on them, they fired two volleys, breaking up and routing the Russians. Amazingly, though the Russians suffered heavy losses, the 93rd had no fatalities. The dramatic excitement of this feat, which earned the regiment the nickname "The Thin Red Line" — or Thin Red Streak, as they were described in a news dispatch — is graphically described in George MacDonald Fraser's "Flashman at the Charge."

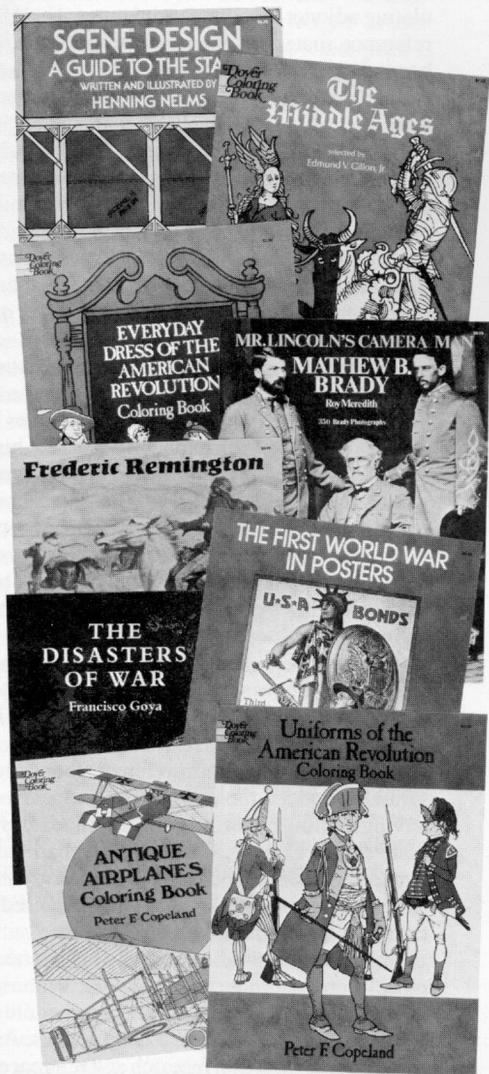


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# Collecting Prints

By BRIAN ANDREW



GRENADIER OF THE BRUNSWICK REGIMENT SPECHT, 1777.  
From I/R Military Art Prints

Until about ten years ago, collecting prints and series of plates had been a lively and stimulating adjunct to military miniatures. Used for reference material, or matted and framed for home decor, prints of all types were once plentiful and relatively inexpensive. Hand-colored Rousselot plates were available for about \$3.50, Simpkin prints could still be found in specialty book shops, Eugene Lelievre's series of water-colored prints, depicting a great variety of military subjects, were still being produced, and a vast quantity of color and black and white material was continually flowing from printing presses throughout Europe and, to a lesser extent, the United States.

Circumstances are different now. Escalating printing costs have diminished the volume of material being produced, available supplies of older prints have been exhausted, and the high cost of labor has all but eliminated hand-colored works. Even the production of black and white prints has suffered as printing costs, as on everything else, continue to rise. Printing ink is a petroleum-based product and we all know too well what has happened in that area; paper shortages have doubled paper costs.

Another phenomenon has taken place since the days when miniaturists anxiously awaited the newest releases in the series published by Dr. Hourtoulle or in *Heer und Tradition*. A steady stream of uniform reference books has virtually flooded the market, their appearance having a telling effect on production and sales of plate series. Osprey, Casterman, Almark, and similar publishing houses have made available in compact form reference material that used to take miniaturists months to collect.

There may be an advantage to what has taken place in print production. Anyone venturing into what has become a costly procedure is going to make every effort to assure sales. As a result, pre-production research and reference is carefully carried out to assure accuracy and authenticity and production quality is closely watched. No consumer is going to lay out money for a bunch of half-baked uniform plates any longer. Ten or fifteen years ago, collectors took what they could get; today they can afford to be discriminating.

Nor is the picture completely bleak where prints and plate series are concerned. Rigo's *Le Plumet* series, one of the finest reference sources of its kind, continues, with the plates now printed in color rather than hand-colored. Rousselot's famous series, long out of print, has returned and, like *Le Plumet*, is printed in color. It's still possible to obtain the U. S. Government Printing Office's series on American Militaria for next to actual cost and the MacCarthy plates, Lawrence Keeble's series on British uni-



forms of the Napoleonic wars, and the "Dress Parade" calendars are still easily obtained.

Series of plates, then, are still to be found, though in a lesser volume than previously but generally of higher quality. Much excellent reference is to be found in many of the currently available plates, while others are designed specifically for framing.

One of the best values currently available in print series can be found in I/R Miniatures' Military Art Prints, recently expanded by six new additions.

Printed in an 11-by 14-inch format — a standard frame size — on heavyweight artists' drawing paper, each black and white print is perfect for home and/or office decoration, as well as reference. The subjects, drawn by Clyde Risley, range through the Civil War and the American Revolution, with each uniform depicted meticulously researched for utmost accuracy.

Each black and white Military Art Print includes, in addition to a concise descriptive text written by a leading historian, complete coloring information for collectors who want to color them with felt markers, water colors, aniline dyes, or colored pencils. At \$1.75 each, they're a bargain that's hard to beat.

I/R's Military Art Prints are also available, though in strictly limited quantities, in a full-color edition. Here, each print is individually hand-colored in up to fifteen different colors, then numbered and signed by Clyde Risley. This technique of numbering and signing a limited edition is extremely popular today, with numerous art dealers and galleries offering limited edition lithographs and serigraphs signed by the artist. In effect, it provides an original piece of art to a collector for far less than a one-of-a-kind oil painting or watercolor would cost.

**The following listing of plate and print series is by no means complete but is intended only as a representative sampling of what is available to collectors and miniaturists.**

**RMK Studios** A splendid series of black and white prints, strictly limited to two hundred of each subject, by Roald Knutsen, depicting in superb fidelity Japanese samurai from 1160 to 1580. In addition, RMK has produced a fine series on early British military subjects.

**Le Plumet** Full-color plates by Rigo, illustrating the French uniforms of the First Empire. Each shows a complete figure supplemented by numerous uniform and equipment details. Others in the series are one on the colors and standards of the First Empire period and a series on the uniforms and colors of the Louis XV period. *Le Plumet* is an excellent series, providing accurate information, most of it not available elsewhere.

**Eugene Lelievre plates** Now out of print, existing stocks are running low but copies are still available, though selections are limited. Hand-colored in France under Lelievre's supervision, subjects include the American Revolution, the French and Indian Wars, the American Civil War, the Napoleonic Wars, and the French Army in Canada. Each plate is signed by Lelievre.

*Continued*



GENERAL J. E. B. STUART, C. S. A., 1863  
From I/R Military Art Prints



## COLLECTING PRINTS

Continued

**Uniforms of the French Army** Originally published, with a French text, by Lucien Rousselot, this is one of the most famous and meticulously accurate series ever produced on the French army from the 1700s through the Second Empire. Long out of print, it is now being republished, in full color, with a text in English

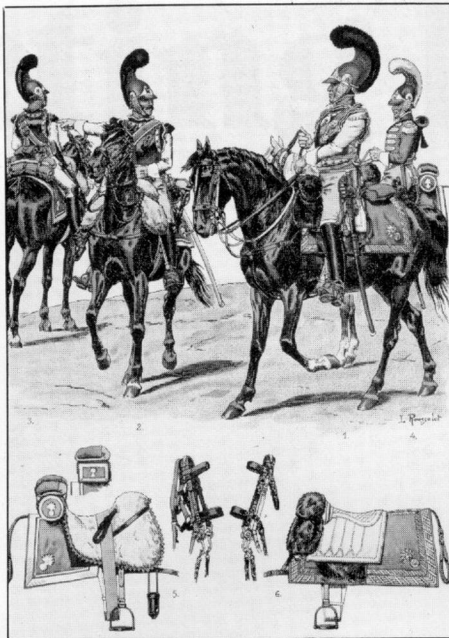
**Danish Uniforms, 1800-1815** Created by Wurgler Hansen, this series of full color plates, produced in Denmark, includes an English-language text.

**MacCarthy plates** Perfectly suited for framing, as well as being excellent reference sources, this hand-colored 11-by-15-inch series is among the most beautiful available today. Subjects are French, of the 1700s.

**Military Art Prints** Black and white prints drawn by Clyde A. Risley, with a limited edition hand-colored and signed by the artist. Size is 11 by 14 inches; ten subjects are currently available.

**Uniforms of the First Empire** Selection is now somewhat limited on this full-color series, compiled under the direction of Dr. F. G. Hourtoulle. Subjects are the French, Rhine Confederation, and Allies of the Napoleonic era.

**Heer und Tradition** Formerly known as the Brauer Sheets, this series of uniform plates, edited by Dr. K. G. Kleitmann, started more



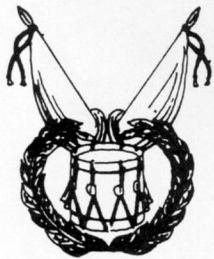
After years of being out of print, Lucien Rousselot's entire series of full-color plates on the French Army is being republished, with an accompanying text in English.

than thirty years ago. Produced in limited quantities and in full color, each plate depicts full figures as well as schematic uniform charts. Subjects are primarily Prussian.

**British Uniforms of the Napoleonic Wars** Lawrence Keeble, a highly respected military artist, has produced three sets of full-color prints, each print in a blue and gold mount ready

for framing. Each set includes a text giving uniform details and a brief regimental history. Ideally suited for framing.

**Soldiers of the American Revolution** A full-color folio of ten paintings by H. Charles McBarron. Available from the Public Documents Distribution Center; published by the U. S. Government Printing Office.



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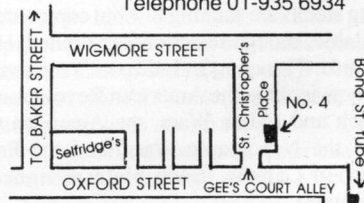
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# Little Egypt

BY WILLIAM BREGLIA

Though the construction of the Pyramid of Cheops has been attributed to everything from slave labor to UFO advisory technicians, Atlantic's new model kit holds no mysteries.

Miniaturists whose interest lie in the dynastic ages of Egypt now have available, from the Italian firm of Atlantic, a wide variety of ancient Egyptian subjects for use in what can be highly impressive dioramas. In addition to boxed sets of Egyptian infantry, chariots, nobles, servants, and townspeople, Atlantic has produced models of a large sphinx, the pharaoh's royal barge, boats, and a particularly impressive temple or palace courtyard.

The detail on the tiny HO-scale figures is exceptional; proportions are excellent. These are not miniatures so small that a quick coat of paint will suffice. Each is deserving of all the attention that can be lavished on it.

Of the various sets available, the one described as "The Pharaoh's Palace," consisting of two hundred sixty-two pieces, is probably the most impressive. Molded of heavy plastic, the kit's components fit together snugly and firmly. So tight is the fit of the various parts that there is almost no need for cementing the different sections together. In addition to the simplicity of snap-together pieces, the building has been designed for extreme ease of construction. The two statues flanking the entry, for example, are each only two halves.

The set's enormous assortment of figures — including the pharaoh and his queen, as well as several mummies and tiny cases to place them in — supplement a finely detailed open structure.

The building doesn't represent any specific temple or pavilion but, rather, is an amalgam of typical Egyptian architectural features. Its basic form is seemingly derived from the numerous structures remaining at Thebes, capital of the ancient Egyptian empire. Situated four hundred and nineteen miles south of Cairo, Thebes is known to have existed from the 4th dynasty onward. The earliest surviving monuments there date from the 11th dynasty, 2133-1991 BC, when the local monarchs united Egypt under their rule and made the city the royal capital. At the time it was called Nowe, the city of Amon, after its chief god; the name Thebes is Greek, derived from Ta-o-pe, the ancient Egyptian name for Luxor.



During the 12th dynasty (1991-1786BC), the royal residence was moved to al-Fayyum, though the kings of Egypt continued the construction of temples at Thebes to honor Amon, their family god. Thebes entered its era of greatest prosperity during the 18th dynasty, when the pharaohs rebuilt the city and made it their capital, embellishing its temples with the spoils of Asia and the tributes of Nubia. Great palaces, brightly painted and surrounded by gardens, rose on either bank of the Nile River, which flowed through the city.

Thebes was abandoned by the royal court for a brief period during the reign of Akhenaton, when the worship of Amon was proscribed. Its restoration as the royal seat was established by Tutankhamen and the city quickly regained its prestige and revenues, retaining both through the reigns of Seti I and Ramses II.

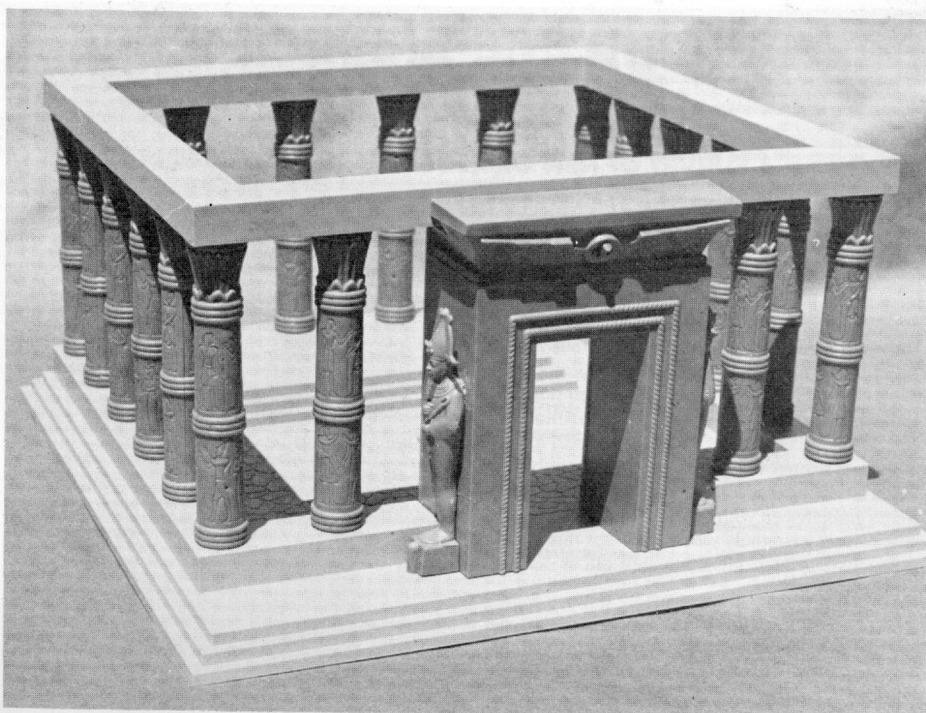
The decorated columns of "The Pharaoh's Palace" are reminiscent of the pillared hall of the temple of Karnak, a vast hall that occupies 5,800 square yards. Decorated by Seti I and Ramses II, its fourteen 78-foot high columns raised the roofing slabs of the center nave above the level of the rest to permit air and light to enter through a clerestory.

Another typical pillared hall is the temple of Luxor, which originally consisted of a large peristyle court and a complex of halls and chambers beyond. The great court is enclosed on three sides by a double row of elegantly-proportioned papyrus-cluster columns, their capitals emulating the umbels of papyrus plants in bud. The outer court, added by Ramses II, is decorated with colossal statues of himself and a lofty pylon in front of which was a pair of obelisks. One of these still stands; the other was removed in 1831 and may be seen today in the Place de la Concorde in Paris.

The six sphinxes included in the set echo the broad avenue of sphinxes that led to the temple of Hatsheput.

As to the people who built the empire of Egypt, they were highly practical, accepting the world as they saw it and making good use of its advantages. Evidence provided by Egyptian writings bears out that they were not philosophically inclined, intellectually inquisitive, or prone to theorizing. Though good engineers and builders, the Egyptians weren't good mathematicians. Their astronomers knew the sky well, though they did not use the knowledge gained from astronomical observation to correct their civil calendar. In medicine, the Egyptians achieved a great reputation, being skilled practitioners and making use of the knowledge derived from the dissection of bodies in the course of mummification. Though they are known to have performed cranial surgery, the Egyptians knew little of the treatment of various common illnesses, utilizing primitive magic and efficacious drugs of no therapeutic value.

Soon to follow Atlantic's Egyptian series will be an array of Greek subjects, representing Greek and Trojan infantry, war chariots, nobles and slaves, a Greek war fleet, an enormous Trojan horse, and a set based on the legend of Ulysses, in which the intrepid Greek adventurer and his men face a giant boulder-throwing cyclops. □



*Though elaborate in appearance, assembly of Atlantic's 'Pharaoh's Palace' is simple, the number of pieces being kept to a minimum for easy construction.*



*In addition to priests, pharaoh, and civilians, the assortment of Egyptian troops by Atlantic is wide, including Nubians, war chariots, axe men, and infantry.*



*While most pieces in the palace kit are cleanly molded, some, such as the large statues, need cleaning.*



*In general, fit of all parts is good throughout, though some filling is required in the two-piece columns.*



# Reconnaissance

A SURVEY OF NEW OR RECENTLY RELEASED PRODUCTS OF INTEREST TO MINIATURISTS

**A.** Imperial Miniatures has released a 90mm British officer of the 2nd Punjab Cavalry (Probyn's Horse), derived from Gerry Embleton's painting of the same subject for the Osprey Men-at-Arms book, "The Indian Mutiny." Again, Imperial has exploited its strongest feature — a figure solidly based in anatomical correctness wearing a colorful costume embellished with ornate detail. The formula works extremely well and even if finished by a neophyte painter, this figure will still be impressive.

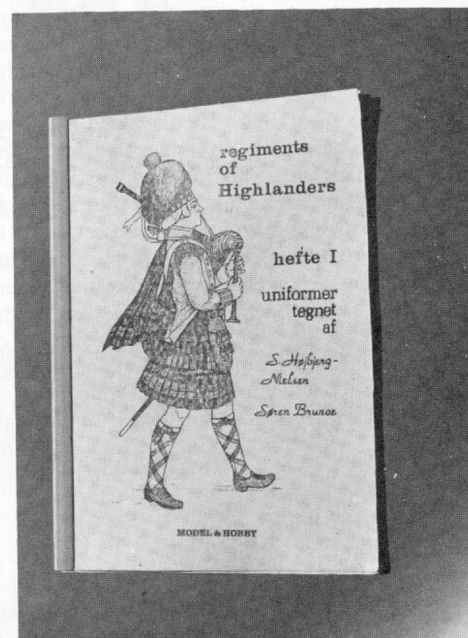
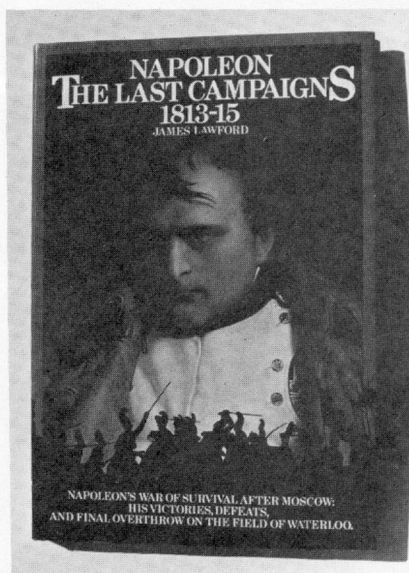
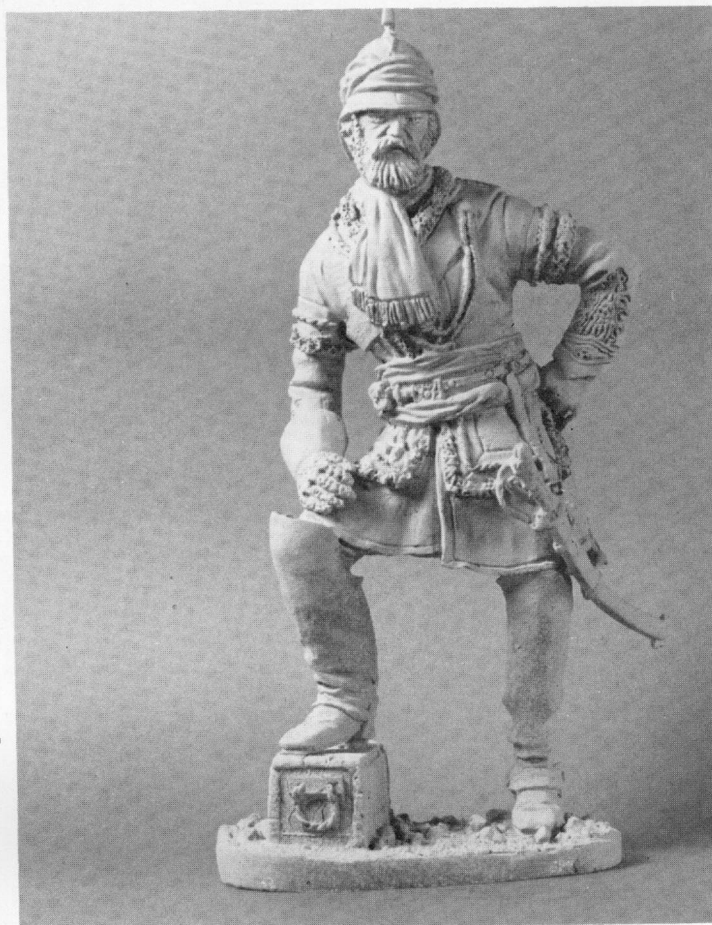
**B.** If you're a devotee of the Napoleonic era, you won't find any new, hitherto unrevealed information in *Napoleon: The Last Campaigns*, by James Lawford (Crown Publishers). What you will find is a superb retelling of the events that culminated in the end of the First Empire, written in a sparkingly fresh style that reads as comfortably as a novel. Lawford has lifted his story above the impassive dryness of history, filling it with fascinating insights into the characters of the major participants, the morale of the troops involved, and the physical state of the armies. Divided into three parts — the struggle for Germany, the French campaign, and the Hundred Days — this is an intriguing study of the incredible final two years of the Empire, with excellent maps clarifying Napoleon's moves and those of the Allies. The lavish use of full-color and black and white illustrations make *Napoleon: The Last Campaigns* a visual delight that shouldn't be missed.

**C.** The concept of *The Black Watch's* "Signature Series" is to produce a series of miniatures, varying in scale and subject, by the world's foremost sculptors and/or military iconographers. Each piece will bear a facsimile signature of the artist.

The first release in the line is a 90mm piper of the 42nd Highland Regiment of 1815, his broadsword drawn, preparing to engage an attacking enemy. Sculpted by Michael Tapavica, the figure is most striking, with strong visual appeal and impressive attention to detail and uniform authenticity. The figure's physiognomy is sturdy in appearance, though the legs might have been a bit heavier; soldiers of that time did much more marching than they do today, an exercise that makes for well-developed calves. The casting's weak point is the bonnet, lacking the characteristic silhouette of Highland regiments' headdresses. Tapavica appears to have sculpted ostrich plumes, rather than tighter-packed ostrich feathers, and the casting's bonnet will require some reworking of a building-up nature.

Packaging is excellent. The miniature's parts are protected from damage by layers of foam and a full-color reproduction of a painted figure plus a four-page historical data/painting guide are professional touches.

**D.** *F-86 Sabre*, by Larry Davis (Squadron/Signal Publications) follows in format the previous releases in this continuing series on the world's military aircraft. Innumerable photographs and excellent color illustrations by Don Greer make this an excellent study. Squadron/Signal established high standards when launching the Aircraft in Action series and this latest release demonstrates how well they have maintained quality.







C.



D.

**E.** A new series of black and white uniform plates, loose-bound in booklet form, has been introduced by the Danish firm of Model and Hobby. The first volume, *Regiments of Highlanders*, is geared specifically to miniaturists, with thorough painting information accompanying each illustration. Text and drawings are quite accurate, covering the years from 1730 to 1854, and the publisher has, happily, included an English-language translation of the Danish text. Available by mail for 23 Danish crowns (approximately \$4.02), including postage, this is an informative and constructively helpful publication. To order, send international money order or check to Model and Hobby, Frederiksborggade 23, 1360 Kobenhavn, K. Danmark.

**F.** The new miniatures manufacturing firm of **Art Miniature** is off to a strong beginning with its 54mm metal kit of a soldier of les Compagnies Franches de la Marine, 1751. Designed by Michel Petard, one of the best contemporary artist/historians, the figure is beautifully sculpted and superbly cast, with sharply defined detail and an excellent feeling for scale throughout. Fit of pieces is excellent. Derived from Petard's article, "The Man of 1751," in *Uniformes* No. 34, the miniature includes a full-color painting guide for modelers unable to read French. At present, the figure is available only in France, though it shouldn't be long before some astute distributors in other countries pick up on what should turn out to be a first-rate line of miniatures. Until that time, order by mail from Art Miniature, 127 Route de Malnoue, 93160 Noisy-le-Grand, France; price is \$6.00, plus 20% surface postage.



F.



**G.** Squadron/Signal Publications' *SS Armor*, by Robert C. Stern, is an excellent pictorial history of the armored units of the Waffen-SS. Illustrated with scores of photographs, as well as full-color paintings of vehicles and personnel by Don Greer and Ron Volstad, this is a handsome volume of considerable appeal to miniaturists. The concise text is direct and to the point, defining its subject succinctly. Stern is to be complimented on his introduction, in which he clearly states that despite the glamorization of the Waffen-SS, it was nonetheless an organization that tarnished its military image by its involvement in numerous atrocities. Today, with the resurgence of neo-Nazi organizations, we need such reminders that no matter what it's called, genocide is still genocide.

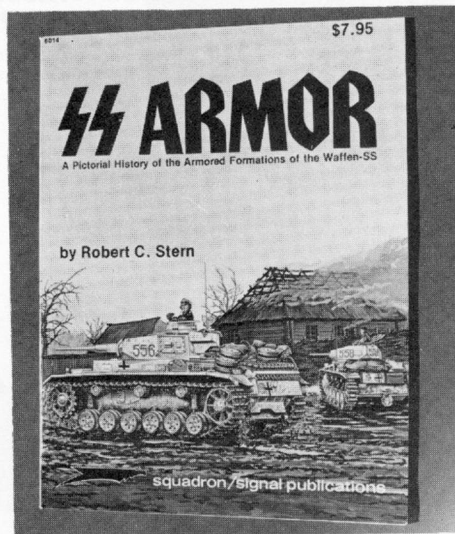
**H.** Another 15th century knight, by John Tassel, has been added to *Sovereign Miniatures* series of 75mm medieval figures. This latest one is of the Duke of Suffolk, 1442, a handsome figure in full body armor which, though static in pose, is quite attractive. *Note:* In our last issue, on page 44, we accidentally misidentified 75mm miniatures of a Russian infantryman and a Gaul, attributing them to Lasset's Jubilee Series. Actually, the figures are Sovereign Miniatures. Our apologies for the confusion.

**I.** In adding the Marines of the Imperial Guard to its line, *Historex* has introduced the innovative concept of packaging each figure as a conversion packet, including different arms, legs, and an assortment of equipment. In effect, a miniaturist buying a single figure will have everything needed to make up one of several variations. The marine in campaign dress, for example, may be constructed with or without a greatcoat, with six arms and six legs to choose from and a variety of sacks, water bottles, buckets, and other such paraphernalia. This is an exciting departure in miniature packaging, an imaginative idea offering considerable stimulus to miniaturists.

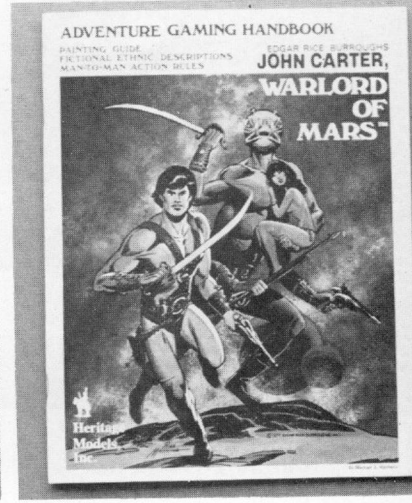
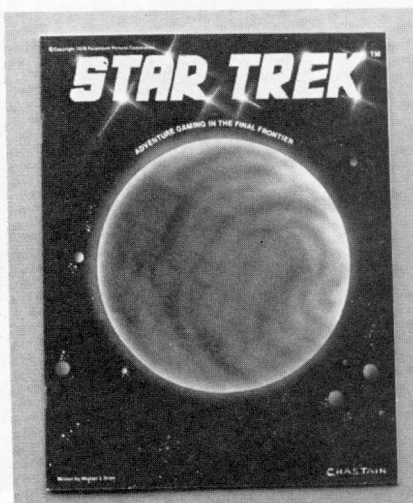
**J.** Three fantasy wargame rules books, published by Heritage Models, are indicative of the sophisticated thinking the firm has brought to wargaming. *Star Trek*, *Barsoomian Battle Manual*, and *John Carter, Warlord of Mars* are sharply thought out and well-written rules, printed in 8½- by 11-inch format of a high level of graphic professionalism. There's no skimping on the information contained in each, either; these are genuine books, not slim pamphlets or booklets. *Warlord of Mars* runs sixty-four pages, *Barsoomian Battle Manual* is fifty pages long. While *Star Trek* is a map, pencil, and paper game, the other two are keyed to the use of miniatures and, accordingly, include painting guides. The three games are cleverly imaginative and it is hoped that Heritage will add further titles in the future.

# Reconnaissance

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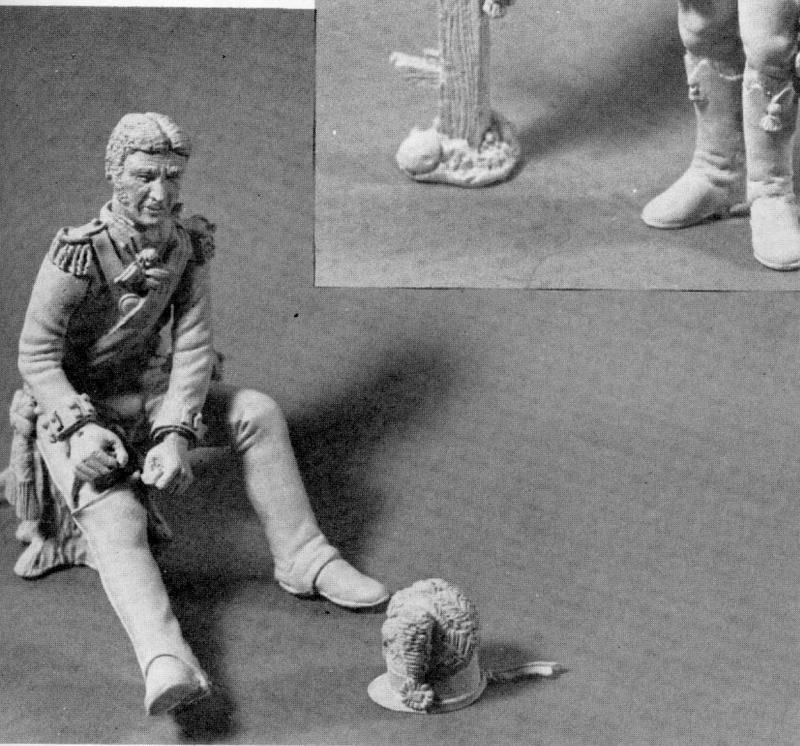


**G.**





K.

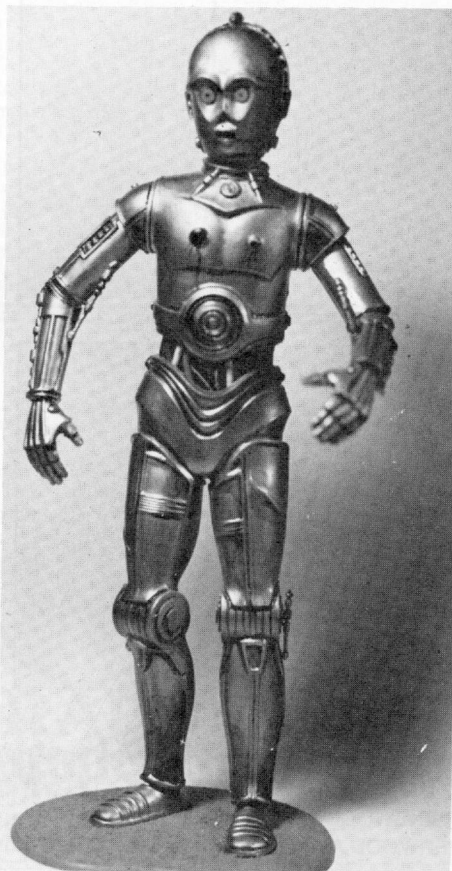


**K.** Realmodels has released two fine 90mm kits of the Napoleonic era; a junior officer of the 79th Highland Regiment, 1815, and an officer of the 7th (Queen's Own) Light Dragoon Hussars of 1807. Both are extremely well done figures, with exceptional detail, good proportions, and satisfyingly lifelike attitudes. The wounded Highland officer is especially convincing, tearing the cloth back from his injured leg, his head turned as if looking for help. The hussar figure makes effective use of various separately cast cords, more expensive to produce because of the additional pieces to be cast but certainly worth the extra in the end result. Fit is near-perfect throughout, with no filling required except for a slight amount around the shoulders.

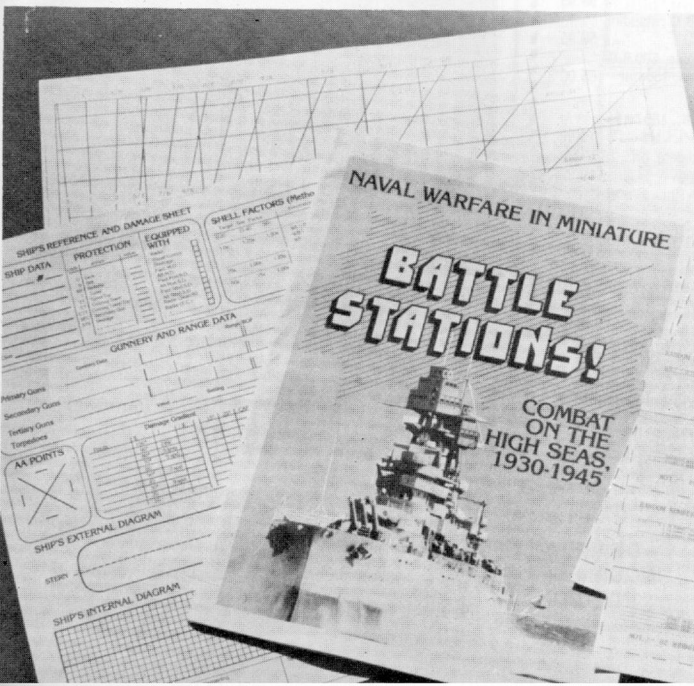
**L.** Good news for Star Wars/fantasy fans: mpc has released highly detailed, beautifully molded plastic kits of R2D2 and C3PO. The golden robot stands ten inches high, with its little wheeled companion in appropriate scale. Detail is absolutely fine throughout and finishing the two, particularly C3PO, is challenging and fun. With these two on hand, can Darth Vader and the Storm Troopers be far behind?

**M.** No matter how broadly planned, no matter how elaborately packaged and colorfully printed, the major prerequisite of a war game is its capability for simulating realism. In this respect, **Battle Stations!**, by Quicksilver Productions, excels. In recreating the naval actions of 1930-1945, **Battle Stations!** is a meticulously structured game with easy-to-follow rules, as well as a sample game and three different scenarios of minimum complexity and set-up time. These serve primarily to give a gamer the feel of the game rules, after which any number of scenarios may be developed. Happily, the game is designed to appeal to a broad spectrum of gamers, from beginners to highly sophisticated old-timers; it can be as simple or as complicatedly involved as a gamer's experience calls for. Additional information is available from Quicksilver Productions, P.O. Box 25366, Richmond VA 23260.

L.



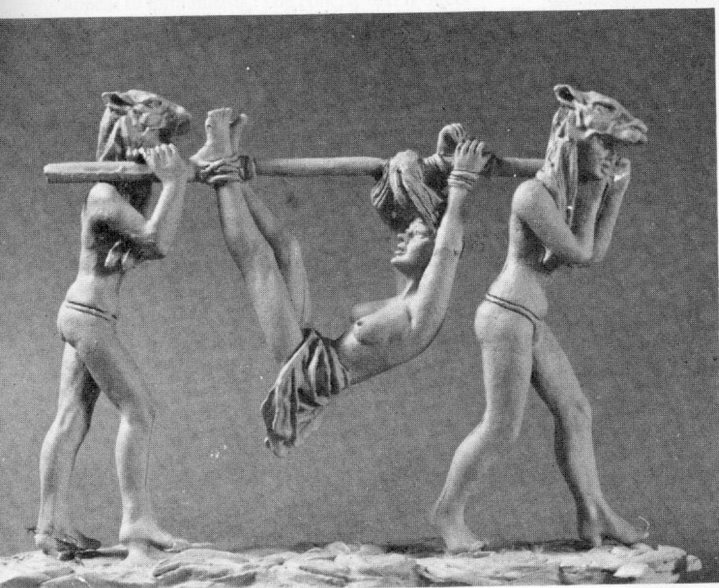
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# Reconnaissance

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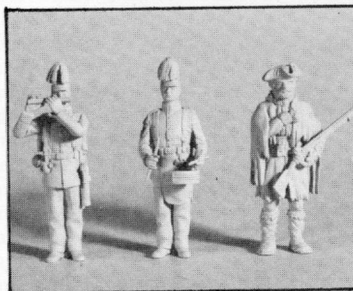
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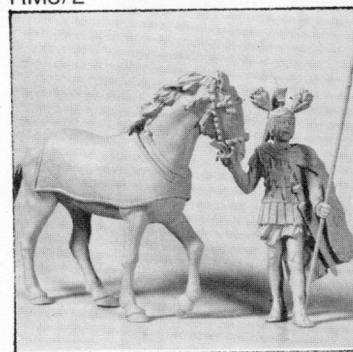
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RM/9



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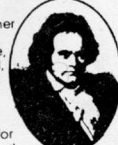
Q.

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P.

**N.** Women in bondage, which sounds like it might be the title of an adult movie, apparently continue to intrigue Cliff Anderson and his new 54mm three-figure set, by Greenwood and Ball, explores the theme further. This time, he has produced for **Sanderson Miniatures** two women, wearing wolf-skin headdresses, carrying a semi-nude third woman tied hand and foot to a pole. The figures' anatomies are on the thin side, almost fragile in appearance, and while well done, are not as interesting, in an off-beat way, as some of his previous creations.

**O.** Classic Miniatures has released two new 54mm mythical creatures in their **Firedraek** range: a centaur and what can perhaps best be described as a cross between a minotaur and a centaur. Both are well done pieces, with solidly defined muscle structure and a strongly defined feeling of lively animation in their combative poses. By themselves, they make highly interesting set-pieces, when used in conjunction with other miniatures, as, for example, Tim Richards' "Atlantis" figures, imaginatively creative vignettes are certain to result. Included with each figure is a molded base.

Also from the same firm are two molded bases with recessed areas for figure bases. One, circular in design, has a 1½-inch diameter recessed area, the other is rectangular in shape with a 2-by 4-inch depression. The idea is an excellent one, enabling miniaturists to mount figures with their feet level with the ground line. Both bases bear ribbon scrolls, suitable for inscribing descriptive information.

**P.** The quality of the 54mm figures by the Italian firm of **Amati** continues to progress, achieving in a relatively short time a level that some manufacturers take years to achieve. A typical example of Amati's newest work is a soldier of the Austrian irregular infantry of 1848, a well-proportioned, cleanly cast, and crisply executed figure with a good, solid feel to it. The Amati range is quite extensive and packaging of each figure is of a highly professional quality, with front and back views in color and a hardwood base. Prices are reasonable, averaging about \$4-5 per figure. In our next issue, we'll deal more thoroughly with the Amati line. For the time being, however, additional information and a full-color catalog are available from Amati, via Madama Cristina, 10126 Torino, Italy.

**Q.** **Valiant Miniatures** has added two new 54mm figures to its extensive line; a Norman man-at-arms of 1066 and a French crossbowman of 1356. The subjects are interesting ones and both figures are well detailed. Overall workmanship is acceptable, though not particularly outstanding; certain elements, such as the texture of the Norman's mail, appear off-scale.



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**ART MINIATURES**...We have received the first release from this French Company and it is an excellent figure of a French Marine 1751 circa, 54 mm, a fine casting.

**REAL MODELS**....This Company is now releasing some very fine figures including British Lt Dragoon 1812, Officer, 79 th Highland Regt. 1815, British 7th Hussar 1815 and a fine Prussian Cuirassier, 10th Regt. 1750

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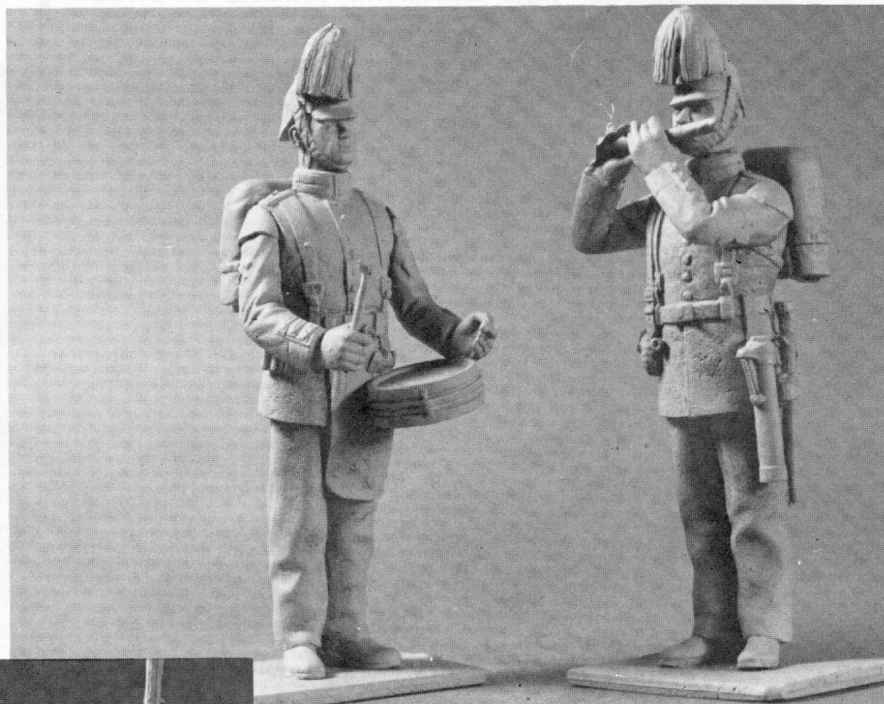
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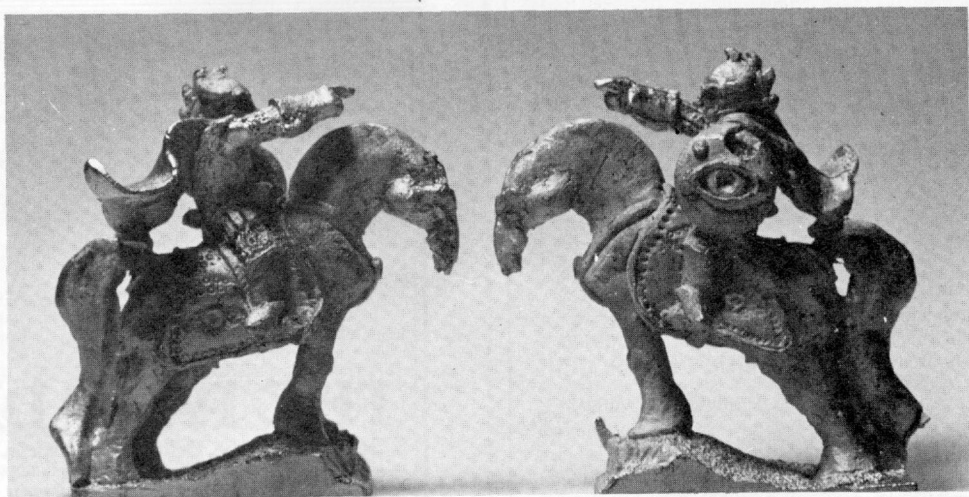
**R. Monarch Miniatures** has added two new figures to its range of 54mm Imperial German marines — a drummer and a flutist. Essentially, the figures are the same as the ones previously released in the series, though with certain additions; the drummer wears a drum apron and the flutist carries a slung bugle. Presumably, other musicians will be added. If you've not yet seen the marines already released, they are well worth attention — nicely sculpted, extremely well cast, and with excellent painting guides. This is a handsome series and one that lends itself easily to adaptations, the figures becoming, with a minimum of conversion effort, Jagers or members of a German machine gun battalion.

Also new from Monarch is a 54mm American Colonial soldier in winter dress, if a blanket draped over one's shoulders and cloth-wrapped lower extremities can be considered dress. The quality of the figure is quite high and its maximum effectiveness will come through the finishing, with a snowy base, skin paled by cold, and leg wrappings wet from melting snow.

R.

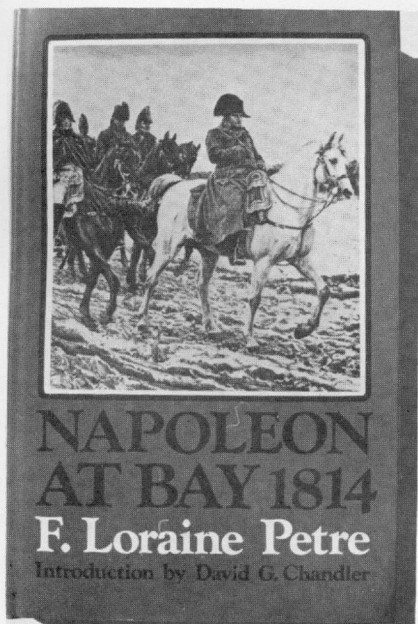
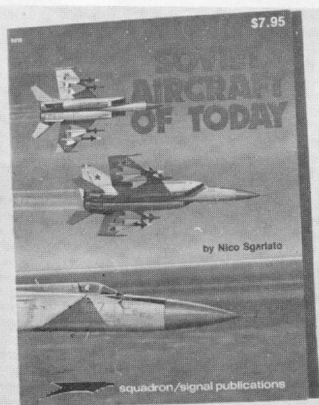
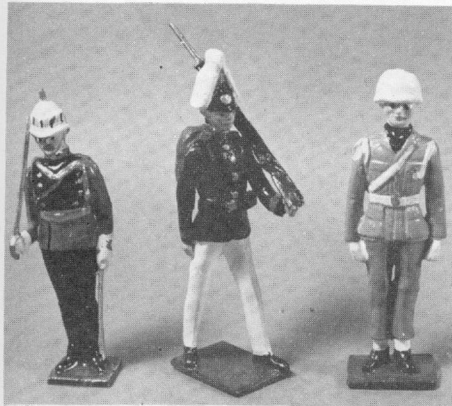


S.





**S.** A large assortment of new subjects has been added to **Heritage Models'** different ranges of wargaming miniatures, affording additional variety to gamers and with still more types to follow soon. Among the new Fantastiques, in Der Kriegsspielers range, are exquisitely made Dark Commanders and a set of ferocious hobgoblins. In the Hinchliffe Napoleonic range, an impressive mounted set of Marshal Blucher, a Prussian officer, and Czar Alexander adds commanders to the Allied armies already available. Quality is excellent on all, with cleanly cast figures of good proportion and scale. Though intended as wargames figures, more and more miniaturists — who've never picked up a wargame rule book in their lives — are discovering that Heritage Models' 25mm figures are fine enough to use in the creation of first-rate miniscale dioramas.

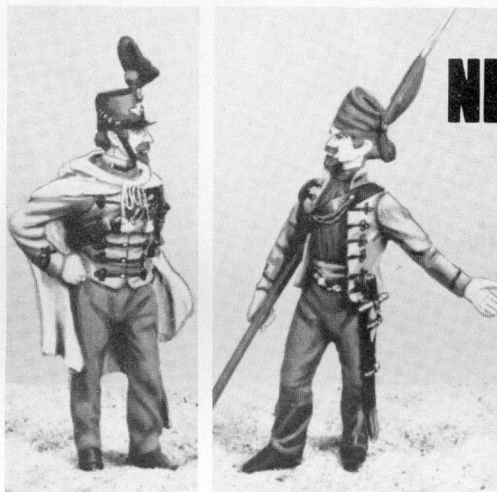


**T.** *Soviet Aircraft of Today*, by Nico Sgarlato (Squadron/Signal Publications) is a revealing overview of the world's largest — and most secret — air force. Filled with highly detailed cutaway drawings, plan views, and color paintings, this fine volume provides aircraft modelers with a wide new area of scale modeling.

**U.** The Canadian firm of **Frost Miniatures** is now marketing an assortment of M. J. Mode's newly-created Jubilee toy soldier miniatures. The selection of mounted and foot figures at present includes the Indian Army, soldiers of the British Empire, and the Imperial German Army. A complete listing, including Mode's range of 54mm kits, is available on request from Frost Miniatures, 11516 41st Avenue, Edmonton, Alberta T6J 0V1, Canada.

**V.** The publication of *Napoleon at Bay, 1814* (Hippocrene Books) concludes F. Loraine Petre's five-volume history of Napoleon's campaigns. This is perhaps the most fascinating of the volumes, as Napoleon, his empire in ruins, his country worn out by more than a decade of war, his army reduced to a fraction of its former strength, faces an allied force of nearly half a million men. The ten-week campaign was among Napoleon's most memorable martial exploits as he out-maneuvered the massive armies facing him, utterly demoralizing his opponents in a series of brilliantly fought battles. Though his struggle against the Russian, Prussian, and Austrian forces turned out to be a futile effort to preserve the empire, Napoleon's final campaigns before his first abdication remain as one of the most extraordinary exploits in military annals.

**U.**



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**V.**



# Reconnaissance

Continued

**W.** Staying abreast of the current fantasy trend, **Superior Models** has released five figures categorized as Hobs. They include Slime Creature, named for where it lives — or what it's made of — or possibly both; a properly mysterious looking wizened Wizard; a somewhat stockily-built solitary Ranger; a cheery little pipe-smoking Hob, who could easily pass for a leprechaun, and a grumpy Dwarf.

Superior's range of nude and semi-nude women has been expanded with the addition of Tanya and Kamilla, Queen of the Underworld. Tanya, arrogant and brash in appearance, has a hint of sado-masochism about her, due in no small part to her spike-heel laced boots and thick whip. The Queen of the Underworld, whose domain is not to be confused with the one that traffics in narcotics, gambling, and contracts on enemies, is a highly imaginative creation of strong visual effectiveness.

All of these 90mm figures, sculpted by Ray Lamb, are excellent. Anatomy on each is good and meticulously crafted textures and details are clean and crisply defined, indicative of Superior's care in casting.



**X.** Robert Wilkinson-Latham, the editor of "Soldier On!", has done a magnificent job in his authoritative *Uniforms and Weapons of the Crimean War* (Hippocrene Books). Separate chapters on the Russian, Turkish, British, and Sardinian armies provide reliable and detailed information on the uniforms, equipment, and weaponry of the combatants, this being the first book to do so. Seventy-two photographs, many never before published, supplement four color plates. This is a splendid work of inestimable value to miniaturists and historians.

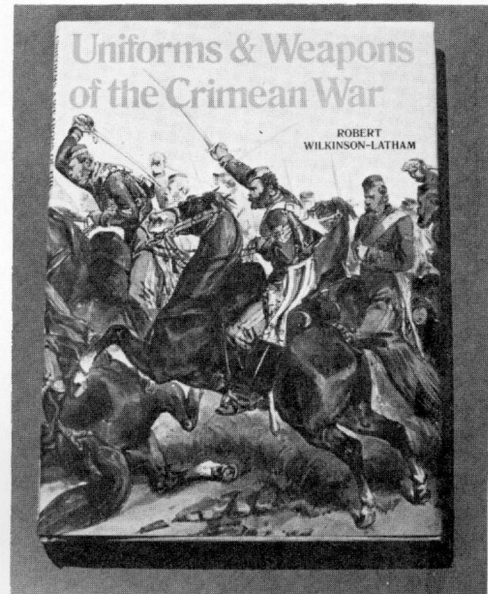
**Y.** The new **Historex** catalog is virtually a primer of modeling, including not only illustrated listings of everything in the Historex line (including drawings of all spare parts) but, as well, how-to articles on painting, diorama building, horse furniture and bridles, modifying and converting, building display cases, modeling hints by Bryan Fosten, and animating horses by Pierre Conrad. One of the features is a four-page full-color section on horse colors, illustrating every variety of horse from chestnut to roan, with everything in between you can think of and several you hadn't. Front and back sections are also in full color, with all-new photographs illustrating work with Historex miniatures by a number of prominent miniaturists. The cover, a magnificent equestrian sculpture of Napoleon, by Eugene Lelievre — creator of the Historex figures — is especially attractive, the sort of print that is almost certain to end up in a frame.

**Z.** The **Al Charles Miniatures'** continuing set, "The Looters," by Greenwood and Ball, has a 54mm two-figure set addition: a young woman captive, her dress torn open to reveal her breasts, and a deformed dwarfish soldier reaching out to coarsely grasp her. The figures are extremely well done; Charles has a good feeling for drapery and anatomy and has successfully imparted an overall atmosphere of brutal wantonness.

In a larger scale — 90mm — Charles's work is not as effective. His set of two landsknechts playing cards falls short in that the figures, though nicely executed and with convincingly sculpted clothing, appear elongated, almost as if they had been stretched and somehow flattened at the same time. There's no question that Charles is a good sculptor but he is seemingly not as much at ease working in a larger scale as he is in a smaller size.







X.



Y.



# CLUB NEWS

*Continued from page 5*

year, both of which, I'm privileged to say, I was involved with. The first was the institution of the *Campaigns* award, won this year by Peter Twist, for the best 54mm foot or mounted figure representing the Napoleonic era. Twist's winning entry was a magnificently animated and exquisitely painted officer of the Hungarian Noble Guard, derived from a Historex mounted figure. He also placed second in the *Campaigns* category with a British West Indian foot soldier. The subtlety of his painting and convincing animation are characteristic of his mastery of modeling techniques.

The second new category was the British Model Soldier Society Cup, which I instituted on behalf of the society, for the best figure with a color or standard. The winner was Peter Kailus, with a superb German knight with banner. A close follow-up to this was his excellent landsknecht. Artistry on both pieces, particularly the banners, was extraordinary.

Best of Show went to Shep Paine for his boxed diorama depicting Napoleon visiting the tomb of Frederick the Great. The manner in which Paine handles every aspect of diorama building is nothing less than breathtaking. In this scene, the lighting, the moody atmosphere, was such that one could virtually feel the dank chill of the subterranean vault, dimly lit by the candelabrum of the sexton escorting the emperor and members of his staff through the church.

Among other categories, Joe Keenan won Best Single Figure in the show with his figure of a Roman Amazon, adapted from a Historex figure. His detailing and sculpting of the armor in this scale was amazing! His work in all fields of modeling reveals an enormous scope of imagination and skillful workmanship.

David Kennedy most deservedly entered the ranks of the Grand Masters for the sculpting and painting of his 120mm Russian Garde du Corps figure of the time of Empress Katherine. The figure, now being produced in a limited quantity for sale to collectors, is cast in an epoxy resin, with incredible sharpness of miniscule detail.

Winner of the Revolutionary War trophy was Ed Ober's adaptation of a 1/12-scale plastic figure into an American marine.

One of the most remarkable displays was that of Brian Rodden's work: a number of individually created knights, of which the Black Prince was just one. The armor on the figures is assembled piece by piece, with chain mail being made one link at a time!

Terry Worster, Grand Master from San Francisco, demonstrated that a standard 90mm Little

Generals' figure of a black slave could be turned into a work of art with his excellent painting technique.

The ever-popular "Star Wars", an inspiration to countless miniaturists, caught John Strotta up in its mystique and he scratchbuilt a splendid Darth Vader, winning the Fantasy trophy for his efforts. Though not a prize winner, John Osgood's "Moon Maiden," by Squadron/Rubin, was an outstanding presentation, enhanced by additional animation, detailing, and exquisite painting.

Grand Master Henri Lion displayed a character-filled French infantryman of the French and Indian Wars, a figure by Little Generals. Another winner was Mike Tapavica for his interpretation of Post Militaire's mounted samurai, imaginatively modified and beautifully painted.

One of the high points of the show was the first showing of new releases by a number of manufacturers. Brian Marlow's display of Tim Richards' new figures in the "Atlantis" series for Phoenix won considerable attention, as did his group of 18th century musicians. Aside from Richards' masterful workmanship, one of the elements that make his different series so popular is the almost endless differing groupings that can be created with the figures.

August Benkhart of Monarch Miniatures displayed a number of new figures by another outstanding sculptor, Roger Saunders. Among these were an 80mm U.S. Marine officer, with an almost identical 54mm version to which may be added a naval gun and a deck sentry to make a complete vignette. Saunders demonstrated his versatility with a landsknecht group and British artillerymen which, with a selection of heads and arms, can be made up into a number of varieties.

New from Old Guard, and also sculpted by Roger Saunders, were a Gaul and a Roman in combat, painted handsomely by Major Mike Hall.

Bill Imrie and Clyde Risley emerged from seeming hibernation in their quarters near Saratoga to show their new 1/24-scale figures of Rip Van Winkle and Ichabod Crane, as well as, in 54mm, a British fusilier, a mounted portrait figure of General Robert E. Lee, and a Continental drummer boy. Both Imrie and Risley seem to be flourishing creatively in the bucolic environment, with a great deal of work for the Franklin Mint keeping them constantly busy.

August 1 is the deadline for submitting entry forms for the U.S. National Competition finals, to be held in Los Angeles, of the Historex International Competition. Winning entries will be flown to Paris to compete in the grand finals in the spring. To enter, write Historex Competition, 18818 Leadwell St., Reseda CA 91335.

Wargames West '78 will take place July 1-2-3 in the exhibit hall of the Fresno Convention Center, 700 M Street, Fresno, California. The three-day event, sponsored by Roger Whitney and David Sell and under the auspices of The Wargaming Society, will feature numerous tournaments, lots of wargaming, films, auctions, contests, and trophies. Enthusiasts of *Diplomacy*, *Kingmaker*, and *Dungeons and Dragons* will be

delighted to hear that continuous tournaments of these games will take place, with \$25 gift certificates for the winners. Attendees will be eligible for more than \$400 worth of door prizes and, in addition, will have the opportunity to meet Duke Siefried of Heritage Models and Jack Scruby of The Soldier Factory. For additional information and entry forms, write to The Wargaming Society, P.O. Box 261, Kingsburg CA 93631.

Miniaturists whose interests include Scottish subjects are invited to join The Scottish Military Collectors Society. Membership is £5 in the United Kingdom; \$11.60 in the United States. The society offers for sale, to members and non-members, its own range of booklets and post cards on the various Scottish regiments. Further information is available on request from James B. McKay, The Scottish Military Collectors Society, 14 St. Andrews Crescent, House 17, Glasgow G41 5SH, Scotland.

The Charter Oak Miniatures Club has organized in the Hartford, Connecticut area and is now open for membership, with meetings on a monthly basis. There are no limits on areas of interest, with subjects covering the gamut from Ancients and Napoleonics to Fantasy. For full information write the Charter Oak Miniatures Club, c/o War and Pieces, 7 South Main Street, West Hartford, Conn. 06107.

The third annual Greater Los Angeles Simulations Convention, which will include the eleventh annual National Diplomacy Convention, will be held June 30th through July 2 on the campus of California State University, Northridge, in the northwestern San Fernando Valley. In addition to the ongoing Diplomacy tournament, a large variety of boardgame tournaments, miniatures games, and Dungeons and Dragons will be available. Several hundred dollars worth of prizes will be awarded to tournament winners. Among the numerous events taking place will be seminars, full-length movies, and an auction, with many war game publishers and dealers on hand to exhibit the latest products in wargaming. Pre-registration is \$2.00, a saving of \$1.50 over at-the-door registration. For a free folder with full particulars, write to CSUN Simulation Gamers' Association, P.O. Box 163, Northridge CA 91328.

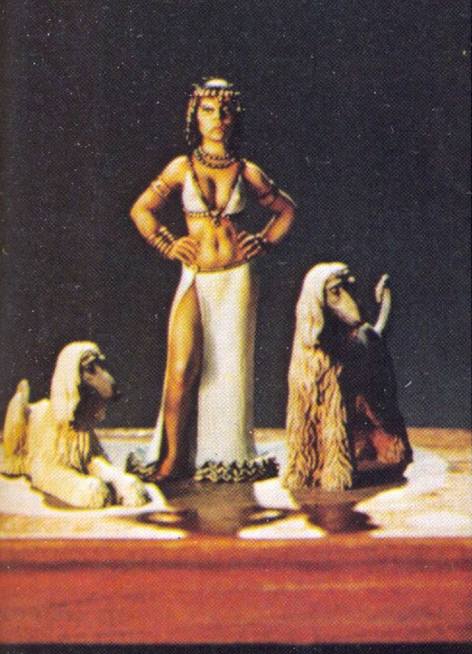
*Opposite page, a sampling of the many new releases shown at the NMFA show. Top, a mythical noblewoman and her two dogs, part of Phoenix Model Developments' "Atlantis" series; Monarch Miniatures' 80mm U. S. Marine officer; two battling figures in the "Atlantis" range by Phoenix.*

*Center, three 18th century musicians by Phoenix; 1/R's portrait figure of General Robert E. Lee and the firm's trademark, a running Colonial drummer boy.*

*Bottom, Monarch's set of Baron Georg von Frundsberg, a herald, and an officer of landsknechts; a court scene, part of Phoenix's continuing "Atlantis" fantasy range.*

PHOTOGRAPHS BY H. L. STEWART







## Long out of print, the definitive study of Napoleon and the Imperial Guard, a classic work of peerless value, is again available in a newly-published edition.

When it was first published nearly twenty years ago, "The Anatomy of Glory" was almost immediately established as a milestone in the publishing of military histories. At the time, even when dollars bought more, it was a relatively costly book, yet historians, miniaturists, and collectors snapped up copies as quickly as possible.

Originally written in French by Henry Lachouque, "The Anatomy of Glory" was published in its English translation by Anne S. K. Brown, the eminent military collector, through the Brown University Press.

After his retirement from the French Army, having served in two world wars, Lachouque devoted his life to researching the subject of Napoleon Bonaparte, visiting battlefields, poring over existing records and documentation, and even interviewing descendants of the participants in the Napoleonic era.

Anne S. K. Brown was founder, officer, and Fellow of what was then the Company of Military Collectors and Historians. An active member of *La Sabretache* and a *membre d'honneur* of the *Musee de l'Armee* in Paris, she maintained, since 1930, a priceless continually-growing collection of military books, prints, and original documents, a collection that won her worldwide renown. To illustrate Lachouque's massive work, which she translated, she drew upon material in her own collection.

In order to fully appreciate the impact made by the publication of "The Anatomy of Glory," it's necessary to consider the state of military iconography in 1961, when the first edition was published. Stated briefly, it was virtually nil. The flood of military books we take for granted today was far in the future; miniaturists were scrounging whatever pictorial information they could lay their hands on, reliable or otherwise. Even without Lachouque's monumental text, the black and white and color plates alone were enough to sell "The Anatomy of Glory" to modelers.

A second edition was published in the winter of 1962, then the book went out of print. Existing dealer stocks were soon exhausted and "The Anatomy of Glory" was on its way to becoming the proverbial legend in its own time, with collectors gladly paying fifty to seventy-

five dollars for a copy — if they could find one.

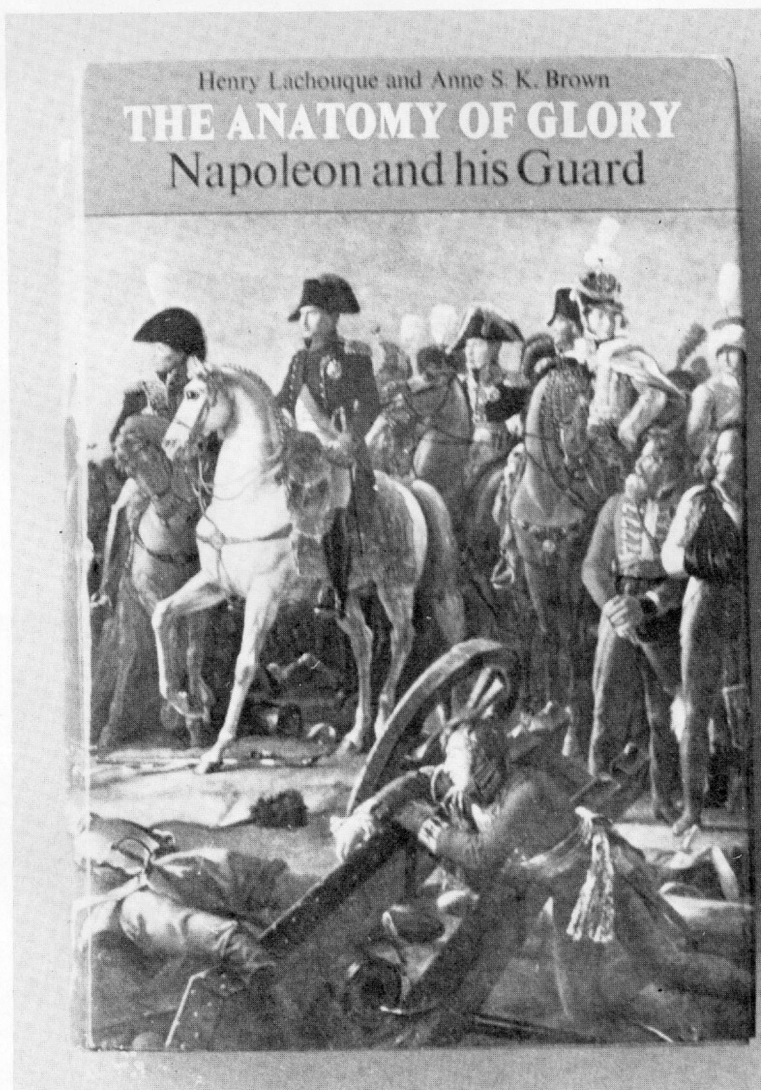
Now, after a lapse of nearly two decades, "The Anatomy of Glory" is back, republished by Hippocrene Books, Inc. Duplicating the original in size and format, the thick volume includes all hundred and eighty-nine illustrations (including eighty-six in full color). What Hanson W. Baldwin wrote in *The New York Times* nearly twenty years ago still holds true today: "This sumptuous book . . . can yield rich rewards to any reader interested in the fabric of leadership. It is a delight to look at and a pleasure to read."

"The Anatomy of Glory" is sub-titled "Napoleon and his Guard" and it is precisely that: the factual story of the Imperial Guard, from its birth as a bodyguard for Napoleon through its growth from less than two thousand men to its death on the field at Waterloo, where, spurning a British offer to surrender, the Guardsmen died where they stood, around their eagles. The story of the Guard is intertwined with the story of Napoleon and Lachouque's history furnishes a penetrating insight into the man whose mystique and charisma inspired the Guard to follow him, with unwavering loyalty, through dismal adversities to unparalleled glory to, ultimately, destruction.

Appendices at the rear of the volume furnish a wealth of information beyond that contained in Lachouque's text: a listing of the units of the Guard, in the order of their creation; the levies ordered by Napoleon; the principal events of the Consulate and the Empire; armament and tactics of the Guard; Mrs. Brown's highly informative notes on the illustrations, plus notes on the artists, and even a detailed description of Napoleon's carriage.

An interesting question has been raised by owners of Mrs. Brown's original volume: what effect will republication have on the value of the first and second editions? The answer is, absolutely none. A first edition is still a first edition and if you're fortunate enough to own one, don't discard it.

"The Anatomy of Glory" is still rightfully deserving of every superlative originally heaped upon it. No matter what your interests in military history, this is a book for everyone. If you're a Napoleonic enthusiast, there's no question that you should have a copy as soon as you can get one. □



*Henry Lachouque's 'The Anatomy of Glory' is still, nearly twenty years after its original publication, a strong and vital study of Napoleon and his Imperial Guard. The republication by Hippocrene Books of this classic work, with all the original illustrations and text, has filled a long-empty gap in military history bookshelves.*



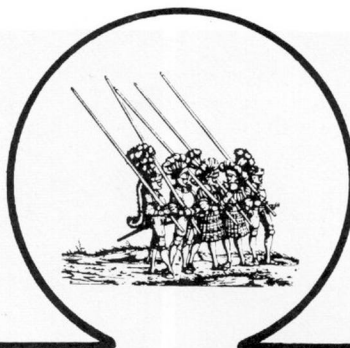
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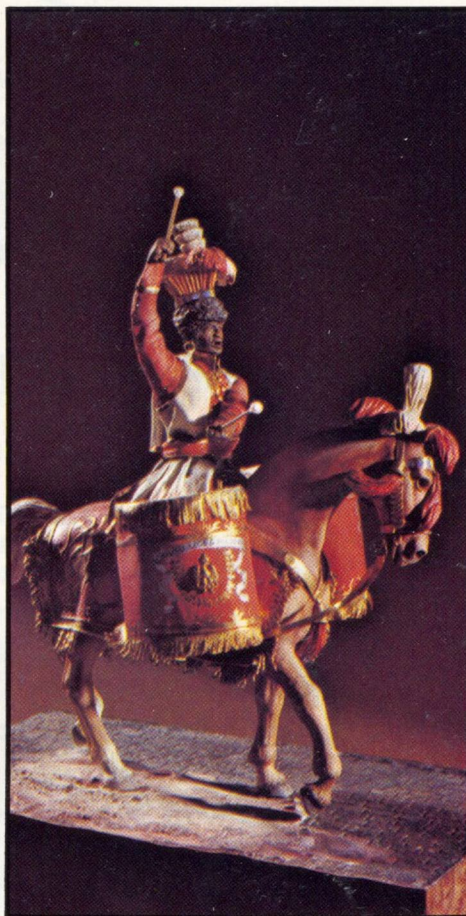
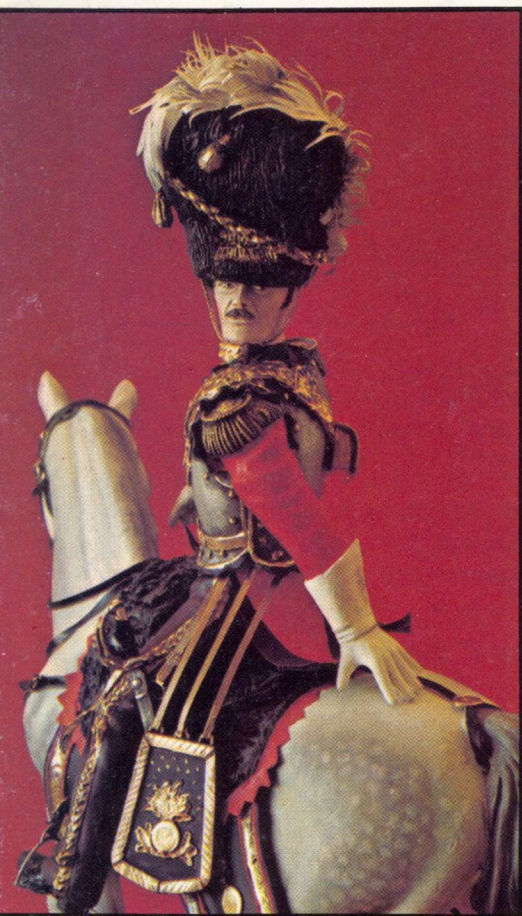
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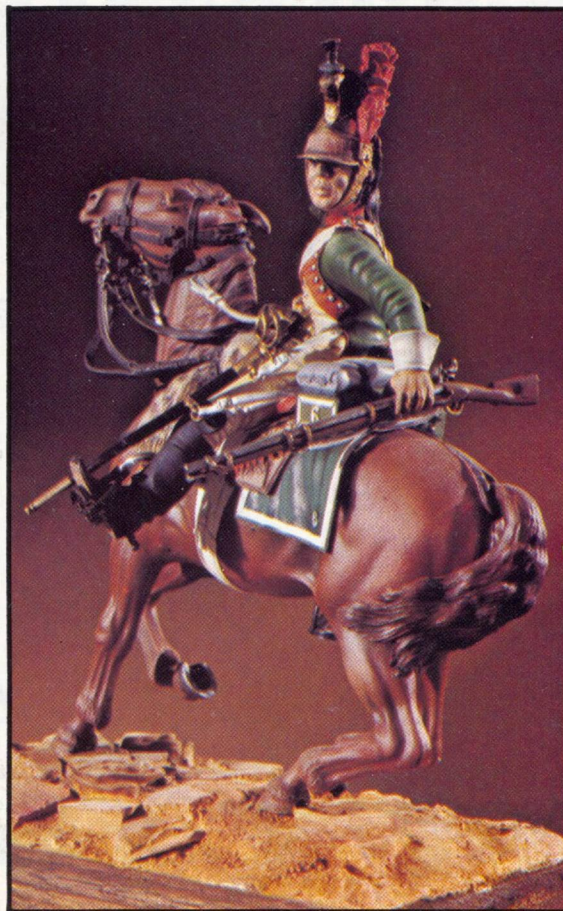
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Tapavica's enjoyment of painting, whether his own custom-created figures or commercial castings, is evident in the range of his work. Above, his scratchbuilt 150mm British Life Guard officer and a Napoleonic drummer; below a knight and Poste Militaire's French dragoon. Opposite, Tapavica's interpretation of Poste Militaire's samurai.



## THE WORK OF MICHAEL TAPAVICA

*Continued from page 24*

establishes the figure's posture and attitude, then a twisted wire armature is made.

On this, he begins building up the nude figure, using a clay-like substance, known as Sculpey, available in craft stores. When the sculpture is completed, it is then cast, in a spread-eagle position, in Epocast, then removed from the mold before the substance has fully hardened and animated into the desired position. Epocast, an aluminum-epoxy compound, will set firm enough to retain the shape, yet retain sufficient flexibility to permit positioning of limbs and head. Once it has cured, the Epocast is as hard and durable as any metal, yet surprisingly light in weight.

The figure is then dressed, its miniature uniform pattern being cut from English drafting linen. This is then given a coat of liquid glue for solidity, then the entire dressed figure is sprayed white.

After experimenting with various types of paint, Tapavica finally settled on oil paint as being the most satisfactory for him. Not only does the slow drying time of the medium permit more delicate and subtle control of shading, but the range of colors that can be achieved is virtually limitless.

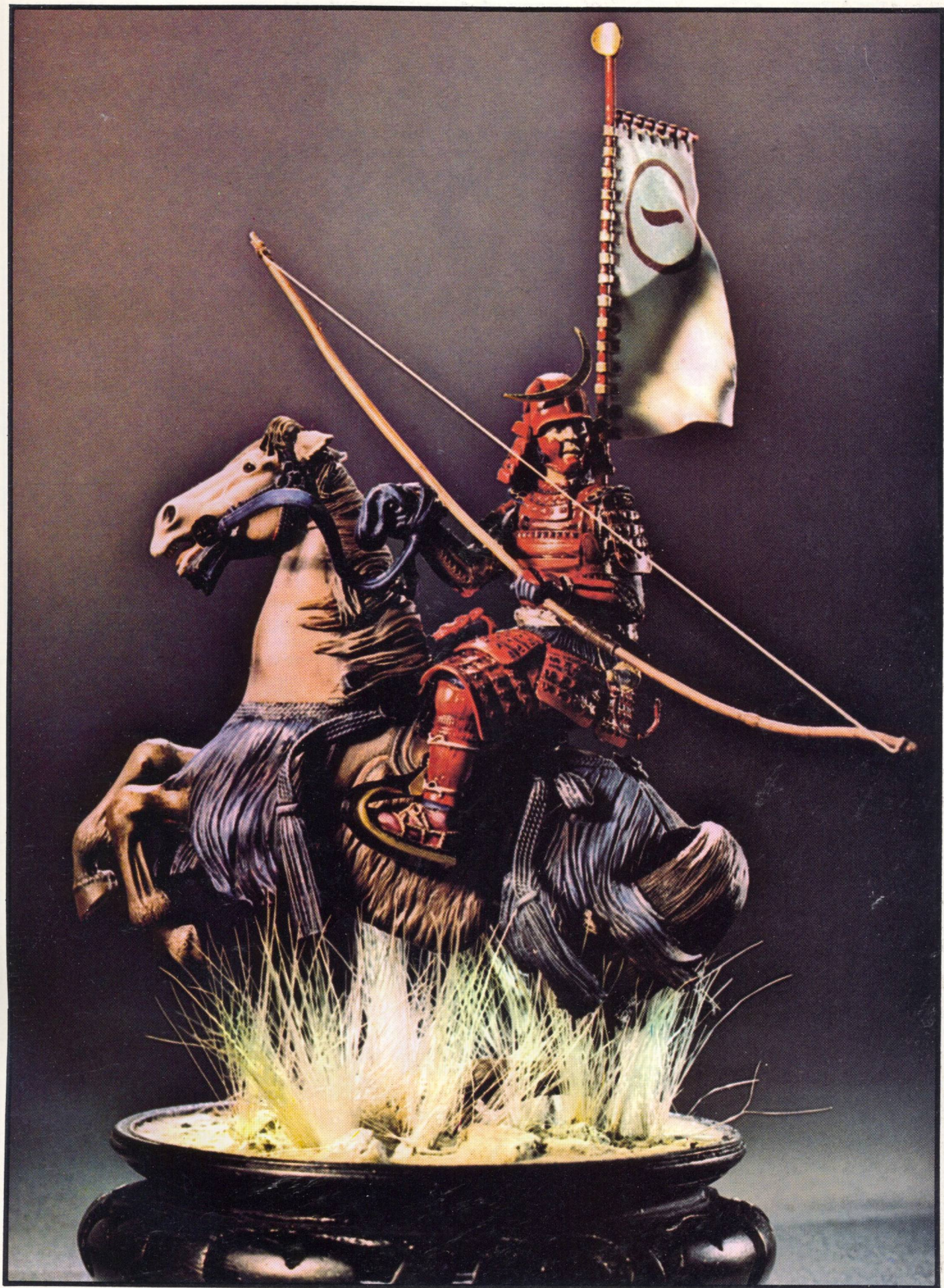
For accoutrements and equipment for his figures, Tapavica draws on a variety of materials: brass tubing, sheet lead, wood, scrap plastic, or anything else that will suit his purpose. Braiding, such as that across the chest of a hussar, is done with wire, readily available in a variety of thicknesses in electrical supply stores.

Obviously, the nature of Tapavica's work technique does not permit a continual flow of countless original figures. He produces no more than three or four a year, filling in the time between his own creations by painting commercially available castings that have caught his fancy. For the past several years, his work has won top awards in competitions in Southern California, where he lives, and at the annual exhibit held in Chester, Pennsylvania.

A singular honor came to Tapavica when he was selected by The Black Watch to create the first figure in their new Signature Series of miniatures. Given a free choice of subjects, he settled on a piper of the 42nd Regiment, his drawn Claymore in one hand, his pipes under his arm. In researching the subject, he found that the name "Claymore" correctly applies only to the great two-handed Celtic swords of a much earlier time. The popularly used misnomer was accepted by the British army and used until recently to refer to the Highland-pattern broadswords.

Though admittedly influenced by the work of Mlle. Josaine Desfontaines, Tapavica's figures graphically bear out his philosophy toward making figures: "Each person should work toward acquiring his or her own style, a technique and manner of painting that is uniquely theirs, not an imitation of someone else's style. Keep experimenting, keep developing, and remember that there is no one way of doing figures. The right way is your way." □





PHOTOGRAPHS BY H. L. STEWART



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## THE U.S. NAVAL ACADEMY MUSEUM

*Continued from page 22*

an opportunity for examination, study, and  
evaluation of naval records.

The Henry Hudson Huddleston Ship  
Model Collection is probably the finest and  
largest in the world. The collection consists  
of more than four hundred models but un-  
fortunately, due to lack of space, only some  
twenty are on display at any one time. The  
"Royal William" is an outstanding ex-  
ample of a British first-rate ship.

Entire sections of the museum are devoted  
to famous naval heroes. The John Paul Jones  
corner contains a letter signed by Jones,  
among other memorabilia. Also in this  
section is the well-known diorama "I Have  
Not Yet Begun to Fight," by Dewight  
Franklin. The Prebles Section contains his  
sword, buttons from his uniform, his watch  
and seal, and his portrait. There are also  
areas honoring Matthew Perry, with the  
display of the first ensign raised in Japan,  
and John A. Dahlgren, inventor of the  
cannon which bears his name.

The museum contains a large collection  
of presentation swords and handguns used  
on navy ships. There is an excellent display  
of headgear worn by the officers and men of  
the Navy from the Revolution to the current  
day. The United States Navy Flag Col-  
lection is displayed on the walls of the  
museum, with examples of the flags used  
from the Revolutionary War to the present.  
The Malcolm Storer Collection of Naval  
Medals contains examples of all the medals  
issued by the Navy since its inception.

The section showing the Navy Girl is of  
particular interest to older Navy buffs. Here  
can be seen the recruiting posters of the  
early twenties by Howard Chandler Christy.

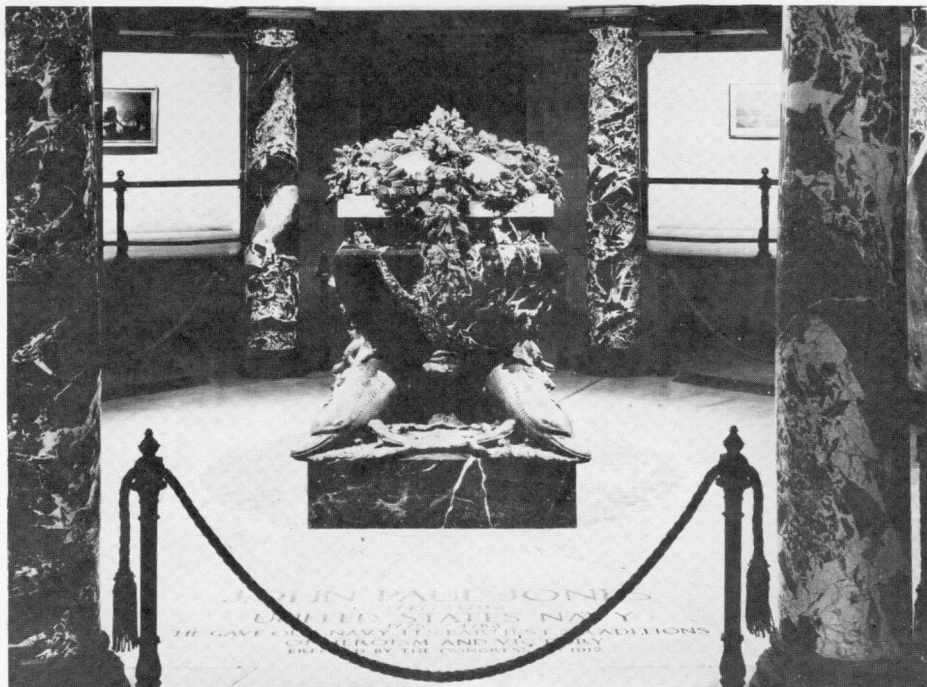
The Christy Girl was to Navy recruiting  
what Uncle Sam was to the Army. Inter-  
persed throughout the museum are  
pictures from the Beverly R. Robinson col-  
lection of battle prints, showing ships in  
action.

The history of the Naval Academy is one  
of the museums most interesting sections.  
A large collection of drawings and pictures  
show how the Academy grew, through the  
years. The social life at the Academy is well  
illustrated by pictures and artifacts.

On a lower floor of the museum building  
is the grave of John Paul Jones. He died in  
Paris in 1792 and was buried there in the  
Saint Louis Cemetery. His remains were  
removed to the United States in 1905 and in  
1913 were buried in the crypt at Annapolis,  
a beautiful resting place for the father of the  
United States Navy.

The United States Naval Academy is  
located in Annapolis about twenty-two  
miles southeast of Baltimore and about  
thirty-five miles from Washington. From  
Washington, take US 50; from Baltimore  
take State Highway 2 to Annapolis, where  
there are signs directing visitors to the  
Academy. There is a large parking area at  
the Visitors' Center. The Visitors' Center  
contains an excellent gift shop. Be sure to  
take the guided walking tour of the Acad-  
emy. It only takes a short time and the visi-  
tor sees something of the life of the mid-  
shipman. The guide leaves the tour at the  
museum.

The museum is open from 9:00 a.m. to  
5:00 p.m. Tuesday through Saturday;  
11:00 a.m. to 5:00 p.m. on Sunday. Closed  
Mondays, Thanksgiving, Christmas, and  
New Year's Day. □



*The crypt of Captain John Paul Jones in the U.S. Naval Academy chapel.*

PHOTOGRAPH COURTESY U.S. NAVAL ACADEMY MUSEUM



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**RE1** Private Royal Ecossoia Regiment 1745  
**LRV2** Sergeant Lanarkshire Rifle Volunteers 1887  
**ASH3** Officer Argyll & Sutherland Highlanders 1914  
**HLI4** Officer Highland Light Infantry 1914  
**BW5** Officer Black Watch (Ceremonial Dress) 1937  
**SH6** Officer Seaforth Highlanders (78th Regiment of Foot) circa 1778  
**HLC07** Officer Light Company (72nd Highlanders) 1840  
**CH8** Officer Cameron Highlanders (Field Mounted Dress) 1815  
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**SS/9FZ** Robert Burns in the uniform of the Dumfries Volunteers 1795

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